

MUSICAL FETTER
A WEEKLY JOURNAL
DEVOTED TO
MUSIC AND THE
MUSICAL TRADES

VOL. XXII.—NO. 19.

NEW YORK, WEDNESDAY, MAY 13, 1891.

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C. Jos. Brambach	Heinrich Hofmann	Bertha Pierson
Henry Schradieck	Charles Fradel	Carlos Sobrinho
John F. Rhodes	Emil Sauer	George M. Nowell
Wilhelm Gericke	Jesse Bartlett Davis	William Mason
Frank Taft	D. Burneister-Petersen	Paadeloup
C. M. Von Weber	Willis Nowell	Anna Lankow
Edward Fisher	August Hylstedt	Maud Powell
Kate Rolla	Gustav Hinrichs	Max Alvary
Charles Rehm	Xaver Scharwenka	Josef Hofmann
Harold Randolph	Heinrich Boetel	Hindel
Minnie V. Vandever	W. E. Haslam	Carlotta F. Pinner
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Wm. R. Chapman	Emil Steger	Anton Seidl
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Max Bendix	A. Victor Benham	Mary Howe
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Adolf Jensen	Anthony Stankowitch	Mr. and Mrs. Lawton
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Margaret Reid	Victor Herbert	Madge Wickham
Emil Fischer	Martin Roeder	Richard Burmeister
Merrill Hopkinson, MD	Joachim Raff	W. J. Lavin
R. S. Bonelli	Felix Mottl	Niels W. Gade
Paderewski	Augusta Ohnström	Hermann Levi
Stavenhagen	Mamie Kunkel	Edward Chadfield
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F. ZIEGFELD.

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CAUTION!

The Headquarters, Offices and Warerooms of
the Celebrated

SOHMER PIANOS

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EVERY GENUINE "SOHMER" PIANO HAS THE NAME OF

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CAST IN THE IRON PLATE AND PLACED ON THE NAME BOARD.

Pianos marked otherwise are imitations, and notice is herewith
given that SOHMER & Co. will prosecute any and every person
engaged in an attempt to imitate the trade mark or name of the firm.

SOHMER & CO.,

* Manufacturers of the SOHMER PIANOS, *

NEW YORK.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 586.

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NEW YORK, WEDNESDAY, MAY 13, 1891.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.
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Editors and Proprietors,
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HARRY O. BROWN. } ASSOCIATE EDITORS.Offices: No. 25 East Fourteenth St., New York.
WESTERN OFFICE: Chicago, John E. Hall, No. 236 State-st.,
Manager.GENERAL AGENCY FOR EUROPE:
FRITZ SCHUBERTH, JR., 68 BRÜNNENSTRASSE, LEIPZIG.

NOTICE.

Electrotypes of the pictures of the following named
artists will be sent, prepaid, to any address on receipt of
four (4) dollars for each.During eleven years these pictures have appeared
in this paper, and their excellence has been universally
commented upon. We have received numerous orders
for electrotypes of the same, and publish the subjoined
list for the purpose of facilitating a selection.

Adelina Patti	Teresina Tua	Marchesi
Ida Klein	Lucca	Henry Mason
Sembrich	Ivan E. Morawski	P. S. Gilmore
Christine Nilsson	Leopold Winkler	Neuper
Seidchi	Costanza Donita	Hubert de Blanck
Trebelli	Carl Reinecke	Dr. Louis Maas
Marie Rose	Heinrich Vogel	Max Bruch
Anna de Belloc	Johann Sebastian Bach	L. G. Gottschalk
Etika Gerster	Peter Tschalkowsky	Antoine de Kontski
Nordica	Jules Perotti—3	S. B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreno	Louis Gaertner	Stagno
Kelloff, Clara L.—3	Louis Gage Courtney	Johann Neesler
Minnie Hawk—3	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Tretbar
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Julius von Bernuth	Georg Reichenmann
Lena Little	Constantin Sternberg	Max Treuman
Murio-Celli	Dengremont	C. A. Cappa
Chatterton-Bohrer	Galassi	Montegriffo
James T. Whelan	Hans Balatka	Mrs. Helen Ames
Edward Strauss	Mathilde Wurm	S. G. Pratt
Blenor W. Everest	Liberati	Edil Scaria
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Marie Jahn	Del Puente	William W. Gilchrist
Fursch-Madi—3	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Meyerbeer
Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Haydn Monument
Charles M. Schmitz	Robert Volkmann	Johann Svendsen
Friedrich von Flotow	Julius Riets	Strauss Orchestra
Franz Lachner	Max Heinrich	Anton Dvorak
Heinrich Marschner	E. A. Lefebvre	Saint-Saëns
Edmund C. Stanton	Ovide Musin	Pablo de Sarasate
Nestore Calvano	Anton Udvardi	Julius Jordan
William Courtney	Alcuin Blum	Albert R. Parsons
Josef Staudigl	Joseph Koegel	Ther's Herbert-Foerster
Lulu Veiling	Ethel Wakefield	Bertha Pierson
Mrs. Minnie Richards	Carlyle Petersilea	Carlos Sobriao
Florence Clinton-Sutro	Carl Retter	George M. Nowell
Arthur Friedheim	George Gemünden	William Mason
Clarence Eddy	Emil Liebling	Padeloup
Franz Abt	Van Zandt	Anna Lankow
Fannie Bloomfield	W. Edward Heimendahl	Maud Powell
S. E. Jacobsohn	Mrs. Ciemelli	Max Alvary
C. Mortimer Wake	Albert M. Bagby	Josef Hofmann
J. O. Von Prochaska	W. Waugh Lauder	Hindell
Edvard Grieg	Mrs. W. Waugh Lauder	Carlotta F. Pinner
Adolf Henselt	Mendelssohn	Marianne Brandt
Eugen d'Albert	Hans von Bülow	Gustav A. Kerker
Lilli Lehmann	Clara Schumann	Henry Duzens
William Candidus	Joachim	Emma Juch
Franz Kneisel	Samuel S. Sanford	Fritz Giese
Leandro Campanari	Paul List	Anton Seidl
Franz Rummel	Christine Dossert	Max Leckner
Blanche Stone Barton	Dora Hennings	Max Spicker
Any Sherwin	A. A. Stanley	Judith Graves
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NEW MUSIC HALL.

Inauguration and Festival.

DESCRIPTION OF BUILDING.

Sketch of Andrew Carnegie.

THE close of the musical season of 1890-1 is made memorable by the opening of a most wonderful temple of music, a tribute to the people of New York and to the art of music from Andrew Carnegie. It marks the end of a new departure, beginning with the closing of the concert hall at Steinway Hall and the final change of the centre of musical life from the section of Union square to the vicinity of Central Park, and, strange to say, close to the very spot where Theodore Thomas may be said to have inaugurated his career as a musical conductor.

We publish with this number the illustrations of the building, exterior and interior, and give a complete description of the same taken from the official program, but it is necessary to mention here the name of an artist who has contributed as much as any other individual in making the new Music Hall a success. The name of this artist—for he is an artist—is Wm. B. Tuthill, the architect, to whose knowledge, studies and attention are due the acoustic attributes of the hall, and we keep within bounds when we state that in this respect New Music Hall is the most gratifying success next to the fact that the people of this city are blessed with such a hall.

As a matter of record we publish herewith the personnel of the administration:

MUSIC HALL COMPANY OF NEW YORK, LIMITED.

Board of Directors—Morris Reno, president; Stephen M. Knevals, treasurer; Frederick Wm. Holls, secretary; John W. Aitken, Walter Damrosch, Sherman W. Knevals, Andrew Carnegie, William S. Hawk, William B. Tuthill.

Executive Committee—Morris Reno, Frederick Wm. Holls, Stephen M. Knevals, Walter Damrosch, William S. Hawk.

Office—Music Hall, Fifty-seventh street and Seventh avenue.

Music Hall Founded by Andrew Carnegie.

The name under which this great structure is known is the including title of a varied and large series of halls and apartments prepared for every form of public assemblage.

Its exterior design is stately, rich and dignified, in an architectural style easily and simply expressing the public purposes for which the structure is intended. The terra cotta of the enrichments and architectural forms blend with the clear, luminous color of the bricks—a sequence of graded browns—forming a whole of peculiar beauty. The entrances to the several portions are clearly indicated. The principal doorways, or those leading into the main hall, are approached by a series of steps 80 feet broad, and are enriched by splendid groups of polished pilasters of Peterhead granite.

The chief feature, by the nature of the case, is the "Main Hall," a great and rich concert hall, with accommodation to seat about three thousand people, and ample standing room for 1,000 more. Its entrance is on Fifty-seventh street, through the vestibule—a splendid apartment, 70 feet long, covered with a semi circular vault 25 feet high, and richly elaborated in marble, mosaic and color. The hall was designed purely as a concert hall, and is not equipped in any way with theatrical devices; it has neither drop curtain nor footlights.

The parquet itself, seating over one thousand persons, has nine exits upon the corridors surrounding it, the corridors continuing entirely around the building, and giving egress both on Seventh avenue and Fifty-sixth street, as well as into the main vestibule.

Above the parquet are two tiers of boxes, the dress circle and the balcony. The arrangement of these several tiers is different from the usual method in that they do not extend entirely around the three sides of the house, stopping at the line of the proscenium, but are terminated on the side walls at points further and further back from the front of the auditorium, gradually expanding the hall, displaying its peculiar shape, and naturally leading to the magnificent ceiling which spans the great apartment.

The decoration of the main hall is rich in plastic form and refined in color, the general scheme being a soft ivory with

gold, relieved by rich tones of old rose. The boxes are finished in darker shades of old rose, in which color is also the covering of the chairs in the parquet, and the carpets.

The treatment of the illumination by electric lights gives most beautiful decorative effect, the lights being essential features of the enrichments. The disposition has also been carefully studied so as to avoid, as far as possible, placing the lights immediately in front of the audience, where they must be continually in sight.

The form of the hall, both in plan and section, has been designed with the acoustic perfection of its every portion as a controlling idea. The surfaces surrounding the stage and that portion of the building immediately in front of it have been so modelled that not only is no sound lost to the audience, but it is so directed that every portion of the house has relatively perfect acoustic value.

The stage is an integral part of the hall and its decoration and illumination are governed by the same system as the greater auditorium. The floor of the stage is con-



Main Entrance on Fifty-seventh Street.

structed, in a modified form, as a resonator. At one side of the stage is the organ.

Each portion of "Main Hall" is equipped with its individual hat and cloak and toilet rooms, and is separately reached by broad and easy staircases. Back of the corridor of the second box tier is a large foyer. The arrangement of the general staircases is such that all portions of the building can be put into immediate communication.

When so required, the parquet can be floored over, transforming the auditorium into an immense and magnificent ball room, the entrances and exits from which are the same as those for the parquet when used for concerts or other purposes, as none of them are interfered with by the temporary flooring. From the northerly ends of the east and west corridors, broad staircases give access to the hall below, transformed into a banquet hall, connected with which is a complete suite of kitchen and serving rooms. The adjacent building, in immediate communication with the parquet corridors, furnishes, in addition to the local accommodation, all the essential meeting, hat, cloak and toilet rooms demanded for a great ball, convention, or similar gatherings.

To the ventilation of this hall the most minute and painstaking care has been given. Each division of the house has its separate supply of fresh air, and a separate exit for the vitiated air. The volume of fresh air delivered into the building is sufficient to entirely replace its contents three times per hour.

Personal ease and comfort, in illumination, acoustics, vision and ventilation, and in decorative details,

rank this hall without a superior for the purposes for which it was designed and to which it may duly be applied.

The second great room in the building, "Recital Hall," is located below "Main Hall," having its separate entrance on Fifty-seventh street, and being equipped in every particular for public functions. Its accommodation is 1,200. This hall has also many special features which take it out of the body of the usual concert halls. It has a balcony at the rear and a gallery on either side; the galleries, however, are very low—only 8 feet higher than the main floor of the room. The rails separating them from the main portion can be removed at will. The same is true of the chairs, so that with a minimum of effort the room can be turned into a ballroom, a grand dining hall or prepared for such other use as may be legitimate. The acoustic properties of the hall are most perfect. Its decorations are similar in style to those above described as being placed in "Main Hall," and its system of illumination and ventilation equally ample and elaborate. Connected with this hall is a large kitchen, as fully furnished as the kitchen of a hotel; it is also in communication with all the floors of the Lateral Building by means of a swift running, double elevator, so that dinners or collations may be readily served in any one of its various apartments.

Above the kitchen—that is, on the first floor of the Lateral Building—is the small dining room, capable of seating at table 150 persons. The room has immediate access from Fifty-seventh street, and has attached to it serving room, hat and cloak and toilet rooms. It can also, by means of a special stair, be connected with the parlors and "Chamber Music Hall" above.

The parlor is on the second floor of this building and is richly decorated and furnished. In connection with it are separate hat and cloak rooms for ladies and gentlemen, and a ladies' private parlor and toilet room. It is in immediate relation to the hall above—"Chamber Music Hall"—a beautiful room, fitted either for the purpose named in its title, or for readings, small balls, dinners, &c. As a concert hall, it accommodates 450. A gallery is built at its northern end. Still above this hall is another of almost equal size called the "Chapter Room," because planned with the special requirements of such a room in view, but applicable for all the purpose for which the "Chamber Music Hall" could be used. Above this is still another hall of equal size, appointment and application.

The entire roof of "Music Hall" is occupied with a series of rooms, planned to be used as lodge rooms. They are reached by the elevators and corridors and are fitted with every detail required for their intended purposes. The larger corridor is furnished with sofas. Opening from the corridor is a beautiful smoking room, luxuriously fitted up, a committee room and a group of storage closets for the use of the lodges.

The other portions of the building are occupied by rooms of various sizes and applicable to the purposes of studios, piano rooms, &c.

Every portion of the building, which is literally fireproof (being built of steel, iron and terra cotta), is under the same general system of illumination and ventilation, and to properly accomplish it a most elaborate plant has been established. The fresh air is taken in above the roof, at the height of about 130 feet above the curb line, and through a shaft to the fan room, where its propelling power is four great fans, each with its engine (the inlet capacity being over 8,000,000 of cubic feet of air per hour), and distributed through the house by a most intricate system of ducts, some of them almost as large as some of the corridors for the public. Supplementary to these are three fans and engines in the upper portion of the Lateral Building. Four great dynamos, with their engines, with a capacity of 5,000 lights, a system of continuous wiring for the electric lights, and the three batteries of boilers, constitute the remaining important features of this portion of the equipment.

Andrew Carnegie.

Cluny Castle, in Laggan, near the high road between Kingussie and Fort William, is the ancient home of the chiefs of the Clan Macpherson or Clan Chattan. A square, substantial pile, it stands on rising ground which overlooks the Valley of Laggan and the hills about Ben Alder, but it is so completely surrounded with trees, many of them of great size and age, that the view is very circumscribed. There are some very fine avenues near the building, the woods almost encircling the roadway. Even on the hottest summer day the atmosphere in these avenues is delightfully cool. For a man who desires to be removed for a time from business cares and the turmoil of city life Cluny Castle and its shady walks form a truly ideal retreat.

The Valley of Laggan, through which flows the Spey—here in its infancy, so to speak—is extremely pretty and is remarkable for its fertility, the soil being as a rule much heavier than it is further down its course, a fact which has led to the saying that the fat or machar lands on Speyside are near the source of the river rather than its mouth, as is generally the case. There are some charming bits of scenery and some points of historical and antiquarian interest. Near Laggan Bridge stand the spectral forms of trees

beside which Johnny Cope and his army encamped when they "cam' North richt far;" and nearby is a remarkable hill, 600 feet high, called Doun-na-lamb, or the two handed down or hill, on the summit of which are the remains of what competent authorities declare to be the most perfect specimen of a Pictish stronghold in Britain. It may be mentioned there are numerous relics of Prince Charlie and the Jacobite rebellions.

THE IRON KING IN HIS STUDY.

On presenting my card at Cluny I was at once taken to the study of the "Iron King," the high priest of "Triumphant Democracy." Here I found the man who controls the operations of 20,000 workmen in the city of Pittsburgh, United States. He was seated in a very large chair, in a very small study, busily engaged opening letters from a pile which Dominie Sampson would have pronounced to be prodigious. Many of them were begging letters. If wealth brings its pleasures, it also brings its trials, and one of the greatest trials of the "Iron King" are these appeals by beggars. If Mr. Carnegie were to respond to the tenthousandth part of these appeals he would certainly not die "disgraced" by riches. Beside Mr. Carnegie was his secretary and *fidus achates*, working away at a typewriter, as if to maintain his employer in bread. Table, covered with books, newspapers, &c., and a fire—and that was all.

A MAN OF CHARACTER.

I took charge and proceeded to business. Five minutes had not passed when the secret of Mr. Carnegie's success in life was clear. Speaking candidly, I had myself some doubts as to whether Mr. Carnegie's colossal success was due to any extraordinary power or ability he himself possessed. I even doubted for a time whether it might be possible that the excellent speeches he delivers, and the racy and readable books he writes, were the products of his own brain. To wealth everything is possible, and some wealthy men get credit for being excellent speakers and writers who are indebted to persons less exalted for the powers with which they are accredited. One discovers at once that although comparatively small of body, Mr. Carnegie is mighty of brain. One quickly realizes that he is in the presence of a man of immense force of character, masterful resource, and determination, with an intellect as alert as his body is active.

WHAT HE HAS GIVEN AWAY.

"Well, now," he proceeded, after the usual courtesies, "what do you want to know?" Unfortunately Highlanders are not good interviewers, except with their sweethearts, or other fellows' sweethearts. In a timid sort of way I ventured to ask if he would favor me by stating how much—I was very nearly asking how much he was worth—how much he had given away for the advancement of knowledge. After musing for a few minutes, Mr. Carnegie hastily jotted something on paper and quickly gave the startling answer—\$2,500,000.

MR. CARNEGIE'S CAREER.

Mr. Carnegie handed me some papers from which I gathered the following jottings of his career: He was born in Moodie street, Dunfermline, in 1835, and consequently is in his fifty-fifth year. Republican principles he imbibed naturally from his father, William Carnegie, a weaver and, as often happens among persons of that trade, a strong Radical. After receiving a fairly good education, the boy was taken along with his father and mother in 1847 to Allegheny City, Pa., in the United States, whence they subsequently removed to Pittsburgh, where are the gigantic industries Mr. Carnegie now controls. After being for a time in charge of an engine he got an appointment as a telegraph messenger at the salary of \$2.50 a week. Obtaining leave to learn the instrument, "he spent all his spare time in practice, sending and receiving by sound, and not by tape, being among the first to set aside the use of the tape and reproduce the message from the click of the instrument." Mr. Carnegie, writing of this period of his life, says: "My entrance into the telegraph office was a transition from darkness to light—from firing a small engine in a dirty cellar to a clean office where there were books and papers. That was paradise to me, and I bless my stars that sent me to be a messenger in a Pittsburgh telegraph office." He further says young men should begin at the beginning. He himself was introduced to the broom, and spent the first hours of his business life by sweeping out the office, and he mentions several persons who afterward attained eminence, who began their career as sweepers.

FONDNESS FOR BOOKS.

Here is a reminiscence of this period which supplies a key to his fondness for founding free libraries. "When I was a boy in Pittsburgh, Colonel Anderson, Allegheny—a name which I can never speak without feelings of devotional gratitude—opened his little library of 400 volumes to boys every Saturday afternoon. He was in attendance himself at his house to exchange books. No one but he who has felt it can know the intense longing with which the arrival of Saturday was awaited, that a new book might be had. My brother Thomas and Mr. Phipps, who have been my principal business partners through life, shared with me Colonel Anderson's precious generosity, and it was when reveling in these precious treasures that I resolved that if ever wealth came to me that it should be used to establish opportunities similar to those for which we were indebted to that noble man."

TAKEN NOTICE OF.

When Andrew Carnegie was fourteen years of age his father died and he was left the only support of his mother

making of steel plates and girders. In 1888 he had seven distinct works, and Mr. Carnegie is now the largest steel and iron manufacturer in the world, and at Cluny Castle he was kind enough to give me some details that will enable one to realize to some extent the gigantic nature of the operations.

TWENTY THOUSAND WORKMEN—WAGES, \$1,125,000 PER MONTH.

The firm employ in their several works no fewer than 20,000 workmen, and the pay rolls exceeds \$1,125,000 per month. The Messrs. Pease, of Darlington, have the largest coke works in this country, and their output per week is 15,000 tons. Messrs. Carnegie's works make as much as that per day, shipping some days nearly 20,000 tons.

The coke ovens number 10,500. Altogether his firms make four times more iron per annum than is turned out of Krupp's great works in Germany. All of it is made into various finished shapes of steel and iron—rails, steel girders, plates and even nails. Six miles of railway trucks are required every morning to move away the traffic from the works.

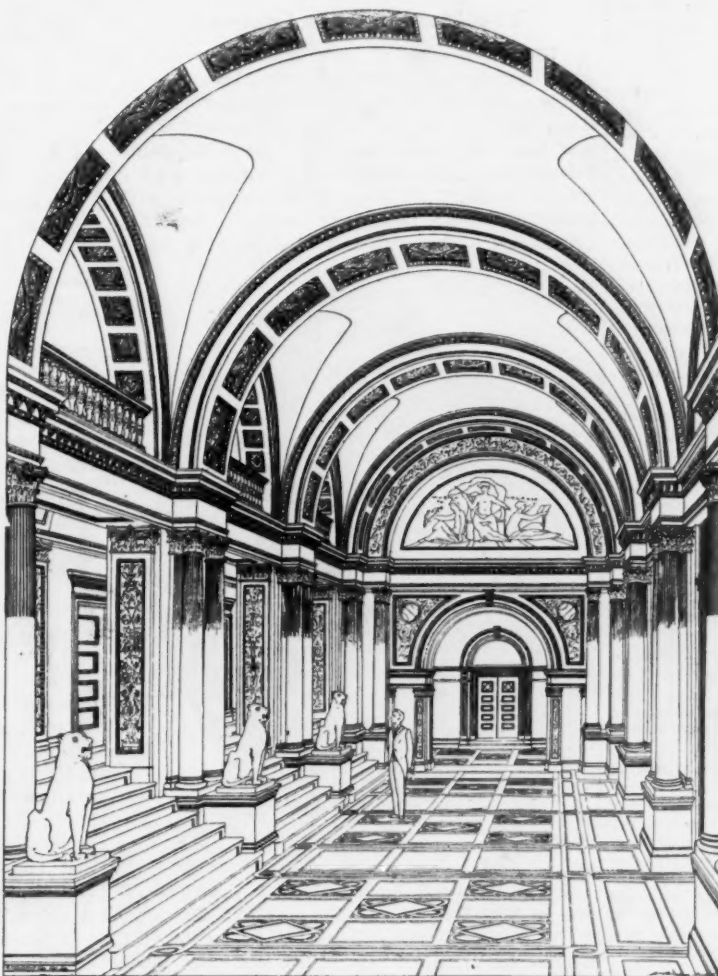
THE IRON KING'S INFERNAL KINGDOM.

Writing three or four years ago, a traveling commissioner of an English paper gave a highly amusing account of a visit he paid to what he called "The Iron King and his Infernal Kingdom." Pittsburgh he speaks of as "being a place which does not seem far removed from 'eternal fire.' In Pittsburgh they do not use this periphrase, but it is necessary for the chaste ears of a decaying nation." Describing his journey through the Allegheny Mountains to Pittsburgh, the correspondent proceeded: "As the night grows we begin to see the first indications of the infernal regions whither we are bound. The black night is brilliant with belching furnaces and glowing coke ovens, sometimes a mile in length. Then the tolling of the engine bell announces a stoppage and we see for the first time a townlet illuminated by natural gas, which is the wonder of the district. Huge balls of flaming fire, doubly striking by reflection on the surface of the Monongahela, reddening the sky for miles around, tell us that we have reached our destination, and we march up to the Monongahela Hotel an imposing body. We found the vestibule gaily decorated with English and American flags in honor of the occasion. Surfeited with the wonders of the day we retired to our chambers and dreamed pleasantly of the seething flames around us. I had been reading Trollope's description of Pittsburgh, and when I went out in the morning was prepared for a villanous edition of Birmingham or Sheffield, but Pittsburgh is far more picturesque than our great iron centres and not so dirty.

"A few years ago it was said that you could always tell a Pittsburgh man because he washed so often. Mr. Herbert Spencer, when he visited Mr. Carnegie in his domain, remarked that a month in Pittsburgh would justify any man in committing suicide. Personally, we did not try

it for a month, but for three days we were all of us as lively as crickets, and, as millionaires seem to grow on every bush in Pittsburgh, Mr. Spencer must have been in a more than usually morose mood when he uttered this atrocious sentiment. The fact is that a few years ago the thousand and one furnaces which bring the city prosperity were all belching forth volumes of thick and black smoke. Then some Aladdin rubbed the lamp, and the genie sprang up from the ground with a mighty roar. To put it less poetically, some one 'struck gas,' and ever since these gas prospectors have been at work with their drills and their pipes, and up to now every pipe has panned out well and brought more dollars to Pittsburgh, and not only wealth, but cleanliness and sunlight (not soap). To-day they are actually painting the houses white. Bold spirits! For this gas serves as fuel for every furnace, where of yore bituminous coal was used, and every domestic hearth is lighted up by its agency.

"I am not going to enter into any scientific explanation of this remarkable source of wealth which makes Pittsburgh so prosperous, for it is sufficient to say what an enormous economy is effected by its use, and every week someone else 'strikes ile.' * * * Distribute an army of 20,000 brawny men among half a dozen enormous factories—smelters, puddlers, rollers, railers, bridge makers—and you have some idea of Mr. Carnegie's kingdom, which is ruled by a large body of brilliant generals. One night we were taken to a little place in the wilderness called Grapesville to see the Genii of the Lamp appear. Time, 7 P. M.; a hundred



The Grand Foyer (Main Entrance).

and younger brother. Soon afterward he was appointed telegraph operator on a railway, and here "young Carnegie fell on a plan by means of which trains could be forwarded more speedily by using the telegraph. His plan was to run trains in opposite directions until they approached within a few miles of each other, and then to hold one at a station until the other passed." Subsequently, and while still in his teens, he was promoted to the superintendence of the Western division of the Pennsylvania Railroad.

ON THE ROAD TO WEALTH.

At a later date he organized a company for the construction of sleeping cars, which proved a highly successful venture. Purchasing, along with friends, several farms in Pennsylvania, oil wells were come upon and "within ten years the whole amount of the dividends was 401 per cent.," and Mr. Carnegie at once became a wealthy man. From 1861 to 1889 the oil produced there has been estimated at a value of \$10,000,000.

THE GREAT IRON INDUSTRY.

But the great venture that ultimately led to the position he holds as a king among the capitalists of America was the founding of an iron works at Pittsburgh. Borrowing \$1,250 from a bank he formed a company and started what was known as the Keystone Bridge Works, the capital being \$6,000.

The capital invested in them in 1887 was \$1,000,000. He subsequently organized or purchased other mills for the

curious men and women standing in a country lane; they are all gazing on a 6 inch iron pipe about the height of a London lamp post; they are respectfully informed not to touch the figure, for it is about to work; someone rushes past the pipe and moves something with his hands; a wild, hissing rush as of air is heard at the mouth of the pipe; a rocket is fired which is aimed to pass a few inches over its mouth; the first misses, the second hits the mark, and there is a loud explosion, as of a bomb, and the sky is lighted up for miles by a huge yellow flame, which spreads its wings wide and soars into the sky. This was the signal for the lighting of another beacon; for we turned our eyes to a point about 3 miles away and saw a rocket which ignited another of these prodigious lamp posts, whose gasometers are somewhere in the bowels of the earth. Such was the entertainment afforded to his guests and illustrated to them the blessings of peace, in whose interests they had crossed the ocean."

RELATIONS OF MR. CARNEGIE WITH HIS WORKMEN.

Naturally the nature of the relations existing between Mr. Carnegie and his 20,000 workpeople must be a matter of great public interest, especially in these times of embittered disputes between employers and employed. Questioned on this matter, Mr. Carnegie was as frank and candid as on every other which I ventured to touch upon, and he gave me some interesting details with regard to the manner in which his gigantic concerns are carried on. The capital in these works, it may be mentioned, is about \$30,000,000, and of the entire capital Mr. Carnegie retains a majority. In order to prevent friction as much as possible in the relations between employer and employed he adopted the plan of interesting the men themselves in the firm's concerns. The men are paid on a sliding scale, based on the price of products. Once a month a committee appointed by the men meet, and before this committee is laid the business correspondence regarding the products of the firm. After due examination the representatives of the men strike an average, and this forms the basis for the ensuing month. There has never been any serious differences between the firm and their men, owing to the determination of Mr. Carnegie to make his workmen sharers in the profits of the firm in this manner. In a pamphlet published in 1886, during the labor troubles in America, Mr. Carnegie wrote:

Dismissing for the present all consideration of co-operation as not being within measurable distance, I believe that the next steps in the advance toward permanent peaceful relations between capital and labor are:

1. That compensation be paid the men based upon a sliding scale in proportion to the prices received for product.

2. A proper organization of the men of every work to be made, by which the natural leaders, the best men, will eventually come to the front and confer freely with the employers.

3. Peaceful arbitration to be in all cases resorted to for the settlement of the differences which the owners and the mill committee cannot themselves adjust in friendly conference.

4. No interruption ever to occur in the operations of the establishment, since the decision of the arbitrators shall be made to take effect from the date of reference.

If these measures were adopted by an establishment several important advantages would be gained.

1. The employer and the employed would simultaneously share their prosperity or adversity with each other. The scale once settled, the feeling of antagonism would be gone and a feeling of mutuality would ensue. Capital and labor would be shoulder to shoulder, supporting each other.

2. There would be neither strike nor lockout, since both parties had agreed to abide by a forthcoming decision of disputed points. Knowing that in the last resource strangers were to be called in to decide what should be a family affair, the cases would indeed be few which would not be amicably adjusted by the original parties, without calling in others to judge between them.

These are Mr. Carnegie's mature views, and he has taken every occasion since to announce that, rather than continue in the manufacturing business subject to continual friction between labor and capital, he would retire. Employers and employed in his mills are now in the same boat—high wages in times of high profits and low wages in times of depression.

Mr. Carnegie has formed a free library, well stocked with books, papers and periodicals, for the men, and of this privilege full advantage is thankfully taken. The firm allows every workman to deposit part of his earnings in the business, which is invested in first mortgages, and on these earnings 6 per cent. interest is allowed to the men. The firm also lends to any of its workmen who desire to purchase a lot or build a house the sum he wishes to spend in this way, taking payment by instalments.

SECRET OF MR. CARNEGIE'S SUCCESS AS AN EMPLOYER.

Mr. Carnegie attributes the success of his concerns to the policy he has adopted of giving a personal interest in these to his employes. "No partner's sons or relatives are allowed," he said. "Promotion follows exceptional service, and there is no favoritism. My partners are not only partners, but a band of devoted friends who never have a difference. I have never had to exercise my power, and of this I am very proud. Nothing is done without a unanimous vote, and I am not even a manager or director. I throw the responsibility upon others and allow them full swing." His duties are consultative, but wherever he may be in any part of the world a long printed form is mailed to him every day. This form being carefully filled up,

gives him the product and details of every department of all the works.

BENEFACTIONS TO PUBLIC INSTITUTIONS.

The following tabulated form gives something like an approximate estimate of the sums given for the advance of knowledge and the chief institutions in this country and America which have been indebted to his generosity:

Pittsburgh Free Library.....	\$1,000,000
Allegheny ".....	575,000
Braddock ".....	85,000
Johnstown ".....	40,000
Edinburgh ".....	250,000
Dunfermline ".....	40,000
" Public Baths.....	30,000
" High School.....	5,000
" Abbey window.....	15,000
" Other deserving objects.....	5,000
Lodon musical scholarship, Stirling Monument, busts, American Technical Museum, New York Bellevue Laboratory, other sums given or promised.....	650,000

Total.....\$2,500,000

—Dundee "Advertiser."

To these benefactions must be added the new Music Hall, corner Fifty-seventh street and Seventh avenue, this city.

The Music of the Festival.

A DAZZLING array of color, light, and a buzz of conversation filled the new Music Hall Tuesday evening, May 5, as Walter Damrosch stepped on the stage, baton in hand, to open the exercises of the new hall. The boxes were crowded with distinguished people, such as the Hon. J. G. Blaine and Andrew Carnegie, J. D. Rockefeller, Bishop Henry C. Potter, Abraham S. Hewitt and his family, Seth Low, Col. Robert G. Ingersoll, C. N. Bliss, Dr. F. S. Dennis



MRS. ALVES.

and Mrs. Dennis, E. Francis Hyde, J. J. Kennedy, D. Bacon, Miss Mary Howe, Edmund Coffin, E. Penfold, G. T. Hodgman, Joseph Beckel and daughter, J. E. Searles, Jr., William S. Hawk, J. J. McComb, William J. Sheane, Isaac N. Seligman, Henry Seligman, Morris Reno, Fred. W. Holls, C. M. Hyde, James Stokes, W. B. Putney, Thomas Hitchcock and many others.

The auditorium was packed and Bishop Potter must have faced one of the largest audiences of his life when he advanced, after the singing of the "Old Hundred," to deliver his oration and formally dedicate the hall. Bishop Potter spoke in substance as follows:

The task which, according to the order placed in your hands this evening, has been set for me is much larger than any gifts of mine would warrant me in undertaking or any most generous patience of yours would consent to endure.

I have no oration to deliver, nor does this occasion demand one. This is a feast of dedication, and as, on the field of historic Gettysburg, Lincoln, with simple but matchless eloquence, declared, in a larger sense, "We cannot dedicate, we cannot consecrate, we cannot hallow this ground. The number of men who have struggled here have consecrated it far above our poor power to add or detract. The world will little know nor long remember what we say here, but it can never forget what they do here," so here to-night and all through the long vista of time filled days and nights which open from this hour it will be others who are to make it vocal with song and resonant with melody and harmony, to dedicate and rededicate this noble building to those noble uses to which this evening it is set apart.

But though in no technical sense such an occasion as this demands a set oration, it has been judged that it would not be quite complete without at least some words of greeting and congratulation. And, as I fondly believe, I have been chosen to speak thus because I represent that of our largest class among us most largely represented this evening within these walls. * * *

It is fifty years ago almost to a day since the first endeavor of which this is a fine and consummate flower took on shape in New York. Fifty years ago there was founded in this city the first society for the performance of symphonic concerts, known as the Philharmonic Society. These few moments will not permit me to review its noble and

history, nor the little band of resolute and far seeing men who composed it. When I came to New York, some twenty years ago, Mr. Carl Bergmann was, unless I am mistaken, conducting its concerts. The new era in modern music had not yet dawned.

Societies at that time were few in number. Among them was the Oratorio Society, founded by that rare, hard working, accomplished and enthusiastic musician, Dr. Leopold Damrosch. [Loud applause.] Before that day there had been more than one choral society called into being, only to live a struggling and fitful existence and then expire. But the occasion demanded a leader and it got it in Dr. Damrosch. He had not, perhaps every gift and quality that make a great conductor, but he had the most important of them. He knew how to awaken enthusiasm, he knew how to muster and mass his forces and he was a thorough master of his art. Best of all he had that fine and self forgetting enthusiasm which is indispensable to any large and commanding influence. He believed profusely in his art, he despised charlatany and pretension; he gloried in the high and sacred mystery of music and he gave himself utterly to its promotion.

May this hall be not long without his bust to recall to our grateful recollection the renowned citizen, the loving man, the ardent and uniring leader. It was Dr. Damrosch's energy and magnetic persuasiveness that five years ago called into being the Symphony Society. Along with it, as before it, I find to have arisen other musical societies, all of them witnesses to a high purpose and ever growing aspirations of which I may not tarry to tell. They have known many vicissitudes.

But there came a man. We are not accustomed to associate with Scotland the highest conceptions of music. But a Scotchman transplants to America all that is grand in music. Mr. Carnegie has reared us many fine buildings. In other countries and among other governments such a building as this would have been built by subscriptions and by the intervention of the state. It is a happy man who can do so brilliant a thing in so modest a way.

And now my task is done. But one more word remains, and I am glad and thankful to pronounce it. Men and women of New York, we bring this finished work to you. Generously cherish, conserve and use it for its highest ends.

In the name and on behalf of the president and directors of the Music Hall of New York I pronounce this building open and henceforth dedicated and set apart to aid the purposes for which it has been reared.

The program of the evening was as follows:

"Old Hundred".....	.....
Oration, "Dedication of the Hall".....	.....
By the Right Reverend Henry C. Potter, D. D.	.....
National hymn, "America".....	.....
Overture, "Leonore," No. 3.....	Beethoven
"Marche Solennelle".....	Tschaikowsky
Conducted by the composer.	.....
"Te Deum".....	Berlioz
(First time in New York.) For tenor solo, triple chorus and orchestra.	.....
Soloist, Italo Campanini.	.....

The Beethoven overture received a very loose, ragged reading. Everybody, including Mr. Damrosch, was evidently too much excited to play smoothly, but when Mr. Peter Tschaikowsky took the band in hand all was changed. The great Russian's beat is firm, forcible, even a little harsh, but as to its effectiveness there can be no doubt, for the orchestra followed him implicitly and not he the orchestra.

Comparisons could never be more odious than between Walter Damrosch and Tschaikowsky, but that they were made that night goes without saying. All the personal magnetism and virility the younger conductor lacks were gratifyingly present in the conducting of the great composer, and though his "Marche Solennelle" in D is a bit of musical claptrap, redolent of Meyerbeer and Wagner, and not a good imitation of either, still the audience fairly shouted at its composer, and he had to bow his acknowledgments four or five times. In point of strict fact, from the time that Tschaikowsky made his initial bend of the back until he, with Adele Aus der Ohe, smiled his farewell at a New York audience, the festival was emphatically a Tschaikowsky one.

Without his presence it languished and it would have been a wise thing if the management had allowed him to conduct some of his larger works, such as the fourth or fifth symphony or any of the overture fantasies. It was palpably unjust, even absurd, to bring a man 4,000 miles to conduct a march, a suite, four choruses and a piano concerto.

If the May festival had been downright and honest in its intentions it would have resolved itself into a Tschaikowsky celebration instead of digging up a lot of old musical bones for the greater edification of Mr. Damrosch and the Oratorio Society.

And what could have been more appropriate?

That Tschaikowsky is one of the greatest composers alive will not be gainsaid and his presence in our midst was an honor and a delight not often vouchsafed us.

The evening closed with Berlioz's colossal "Te Deum," the eccentric Frenchman's op. 22, given for the first time in New York. The work was planned as if with the hand of a musical Michael Angelo, is for a triple chorus, with orchestra and organ, and its score suggests one of those mighty frescoes in which half veiled beings move to and fro in a shadowy and gigantic manner. But its grandeur was missing; it became, in fact, tiresome from its overwhelming resonance and the loose manner in which it was handled by the

Even the tremendous "Judex Crederis" chorus, orchestra and

The program of the second evening was as follows :

Wednesday Evening, May 6.

"Elijah," oratorio for soli, chorus and orchestra.....Mendelssohn
Soloists: Mrs. Antonia Mielke, Miss Anna L. Kelly, Mrs. Marie Ritter-Goetze, Miss MacPherson, Mr. Andreas Dippel, Mr. Thomas Ebert, Mr. Emil Fischer, Mr. Bushnell.

The selection of the "Elijah" was hardly a wise one. We are all sick unto death of the "Elijah," for we get this beautiful oratorio on an average once a year, but as it is a stock piece of the Oratorio Society it may be readily understood why it was selected.

The funny part of the whole matter is that New York sends down every season a half dozen music critics to give the Worcester, Mass., musical festival a dreadful hauling over the coals for producing the same weary old stock pieces like "Elijah," "Israel in Egypt," "Messiah" and Rossini's "Moses;" and lo! New York gives a musical festival and the "Elijah" (Halford?), "Israel in Egypt" (and in New York, too, might be added) and "Sulamith" are prominent features of the program.

If the Worcester, Mass., press points the finger of scorn at us we must simply give a resigned sigh and acknowledge that they are right and that we are wrong.

There is little use of even attempting to rest the blame on Walter Damrosch's shoulders, for he would retort by blaming it on the program committee, who would in turn blame somebody else.

If Theodore Thomas or Anton Seidl had had the affair in hand matters might have been otherwise.

The "Elijah" went very well on this occasion, except that most of the principals did not understand

for the large audience insisted on the composer receiving their plaudits until he was almost exhausted. Nobody appeared more delighted at Tschaiakowsky than Walter Damrosch, who led the applause.

The "Figaro" finale naturally lost much of its effect-



BEHRENS.

tiveness by being transplanted from the stage to the concert platform; besides it was not very smoothly sung by the soloists.

Miss De Vere sang the "Esclarmonde" aria in most brilliant and telling fashion, singing the Eiffel Tower note therein and demonstrating her excellent vocalism and the musical worthlessness of the composition.

Coming after Tschaiakowsky's powerful composition it seemed like one of those tall ice cream and puff pastry fabrications in which Gallic cooks are fond of displaying their deftness.

Theodor Reichmann substituted a baritone aria from "Hans Heiling," by Marschner, instead of the Massenet aria, which he sang very effectively.

The afternoon concluded with a very smooth performance of the "Tristan" prelude and finale, in which Mr. Damrosch did some very creditable conducting.

The next evening concert comprised the following compositions :

Friday Evening, May 8.

"The Seven Words of Our Saviour".....Heinrich Schuetz
(Seventeenth century.) (First time in America.)
For soli, chorus, string orchestra and organ.

Soloists—Antonia Mielke, Marie Ritter-Goetz, Andreas Dippel,
Theodor Reichmann, Ericson Bushnell.

Two à capella choruses—

"Pater Noster".....(New. First time in America.....Tschaiakowsky
Legend.....

Conducted by the composer.

"Sulamith".....Leopold Damrosch
For soli, chorus and orchestra.

Soloists—Antonia Mielke, Andreas Dippel.

The quaint musical oddity that Mr. Damrosch exhumed for this occasion is the musical setting to the seven utterances of Christ upon the cross. They are compiled from the four evangelists :

I. "Father, forgive them, for they know not what they do."

II. "Woman, behold thy Son!"

III. "Behold Thy mother!"



REICHMANN.

IV. "Verily, I say unto thee, to-day shalt thou be with me in paradise."

V. "My God, my God, why hast Thou forsaken me?"

VI. "I thirst."

VII. "It is finished. Father, into Thy hands I commend my spirit."

For sixty-two years Heinrich Schuetz, the composer, before his death in 1672, was the Capellmeister to the Elector of Saxony (he was over eighty-seven years old when he died).

He was considered at one time the foremost composer of Germany and was a pupil of Giovanni Gabrielli of the Venetian school.

Schuetz was a true forerunner to Bach and Haydn. His music is deeply religious and its harmonies and rhythms severe to a degree.

Besides the choral numbers it contains a five voiced instrumental "symphony," which was played by a stringed quintet.

To modern, not to say unreligious ears, the whole work sounded dreary and tame to a degree. To the musical archæologist it must be a fascinating study, but to those in whose veins the warm blood of to-day courses it was a bore.

Church music for the church, say we. On the concert platform it is even more out of place than operatic excerpts. In addition to that Mr. Reichmann, whose task was evidently distasteful to him, sang persistently out of tune.

The audience looked very serious, but were at heart bored to death.

Even Mr. Carnegie, who received every night on his entrance a salvo of applause, disappeared, probably to take some air, for there was little in the music.

Tschaiakowsky's choruses did not enliven the evening much, for his "Pater Noster" was pitched much



AUS DER OHE.



MIELKE.

what they were singing, for the butchery of the vernacular was something ghastly.

Mr. Fischer, however, did better than his confrères.

Mr. Damrosch conducted carefully.

Th: program of the first matinée ran as follows :

Thursday Afternoon, May 7.

Overture to "Figaro".....Mozart

Grand finale, Act II, "Figaro".....Mozart

Mrs. Mielke, Miss De Vere, Mrs. Goetze, Mr. Dippel, Mr. Reichmann, Mr. Fischer, Mr. Behrens.

Suite No. III., for orchestra.....Tschaiakowsky

Conducted by the composer.

Aria from "L'Esclarmonde".....Massenet

Miss De Vere.

Aria from "Hans Heiling".....Marschner

Theodor Reichmann.

Prelude and finale from "Tristan and Isolde".....Wagner

The afternoon was literally made radiant by the personality of Tschaiakowsky, which was overwhelming. He conducted his superbly wrought and richly colored third orchestral suite, with which he has had such success throughout Europe.

It contains in a crystallized form all of its composer's genius. It has been heard in New York before under Mr. Thomas' baton. Its elegiac character at the outset deepens at the end into one of the most striking and brilliant climaxes imaginable. The scherzo is in rhythms and themes thoroughly national. The variations are forceful and display that marvelous handling of orchestral material and cunning development of an idea that place Tschaiakowsky in the foremost rank of living composers.

With the exception of Brahms he has no peer as a variation writer.

The brilliant polka used the movement received a fiery reading. Monium reigned,

in the same key as Schuetz's work, the "Legend" being delightfully Russian in its monotone. "Sulamith," the composition of the late Dr. Damrosch, was put on the festival programs as a gracious compliment to his son Walter. It is a work of unequal merit, however, and while it contains some bits of fine writing, as a whole it is uninspired and uninteresting.

Thus closed the driest night of the festival, barring the last.

The last matinée offered the following variety :

Saturday Afternoon, May 9.

Fifth Symphony, C minor.....Beethoven

Songs....."To Sleep".....Walter Damrosch

"So Schmerzlich".....Tschaiakowsky

Mrs. Carl Alves.

Concerto for piano with orchestra, B flat minor, op. 23.....Tschaiakowsky

Piano, Miss Adele Aus der Ohe. Conducted by the composer.

Prelude, flower maiden scene, Act II, from "Parsifal".....Wagner

For six solo voices and female chorus.

Mrs. Gerrit Smith, Mrs. Toedt, Miss Kelly, Mrs. Koert Kronold,

Mrs. Alves, Mrs. Morris and Mr. Dippel.

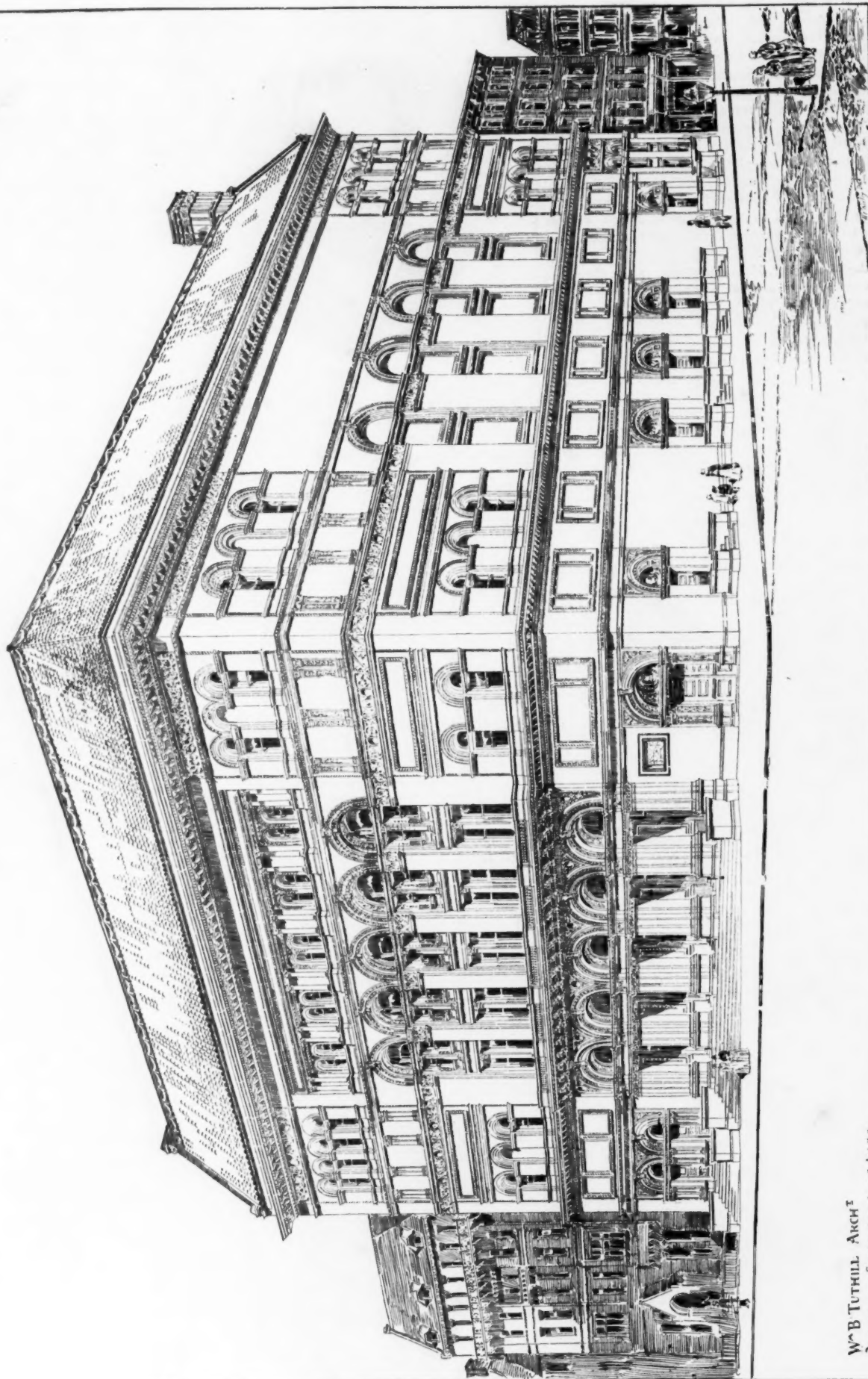
The Beethoven symphony could hardly be called a successful performance, for one of Mr. Damrosch's most glaring faults was prominent, i. e., an inability to focus the attention of his forces, hence the ragged attacks and general lack of crispness and precision. His song, published some time ago, is pretty and a trifle ambitious, but its composer gets out of his depth in several places, where he imitates Brahms. The Tschaiakowsky, with its odd intervals, is well known.

They were both very well sung by Mrs. Alves and beautifully accompanied by Mr. Damrosch.

Tschaiakowsky again demonstrated the warm interest he has aroused, for he was saluted royally by a



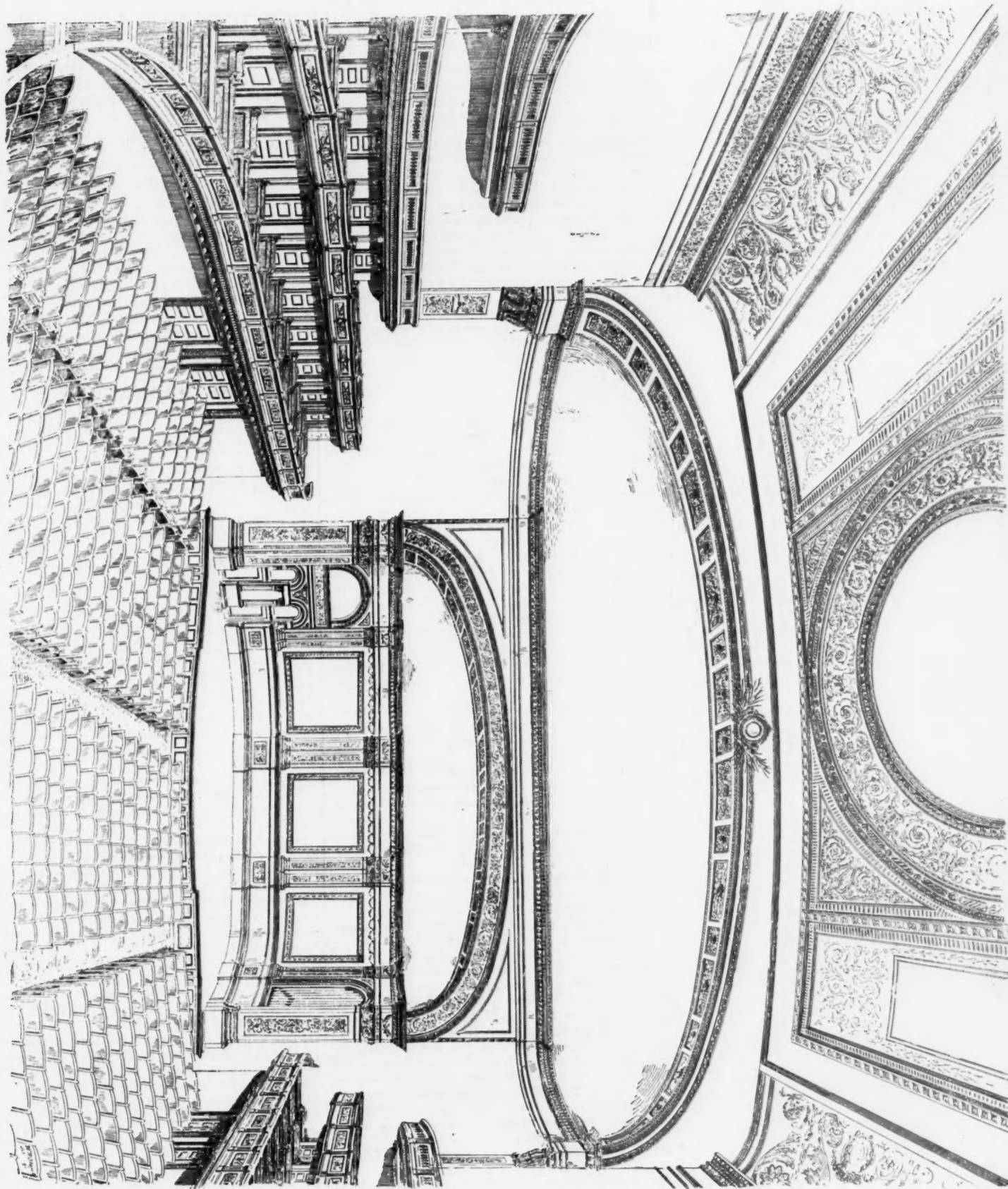
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very large and overheated audience. (The hall is not a cool one, despite its size).

The concerto, which we have heard from Mr. Rummel and Mr. Joseffy, went very smoothly—too smoothly, in fact, for its dramatic force and almost barbaric fire and fury. Miss Adele Aus der Ohe is altogether too



FISCHER.

ladylike in her style to interpret Mr. Tchaikowsky's passion laden phrases.

She played in a prim, neat fashion, that utterly killed the fragrance of the delicate scherzo with its valse-like rhythm.

The work was eminently better interpreted by Helen Hopekirk with the Nikisch band in Boston.

Mr. Tchaikowsky conducted in his usual vigorous fashion and with the pianist was recalled many times.

The afternoon closed with the "Parsifal" numbers, about which could be written "Comme ci, comme ça," as our French friends say.

The last night of the festival called forth the following novelty:

Saturday Evening.

"Israel in Egypt" oratorio.....Händel

For soli, double chorus and orchestra.

Soloists—Miss Kelly, Mrs. Toedt, Mrs. Alves, Mr. Dippel, Mr. Fischer and Mr. Bushnell.

The musical setting of the mythical plagues of Egypt has been duly dwelt upon in these columns during the eleven years of our journalistic existence, so there is very little to say except that it received a very excellent interpretation, and that Mr. Wm. B. Tuthill, the architect, received a floral decoration from the members of the Oratorio Society.

And now the lesson to be learned from the festival is that musical festivals at the end of a long season are a bore, unless novelties of a striking character are



RITTER-GUETZE.

offered. The novelty on this occasion, besides the superb hall, which we will, like the poor, always have with us, was Mr. Tchaikowsky.

But then we did not get enough of him, we felt like continually crying out for more, like Oliver Twist. We can always have Händel and Mendelssohn, but to see the great Russian in the flesh is a rare thing, so we think we are justified in saying that we should have been given less Damrosch and more Tchaikow-

sky, without reflecting the least on the former, who comforted himself throughout the festival in an earnest, dignified and modest manner.

All said and done, let us ring down the curtain on the May music festival of 1891.

SEIDL AND THE THIRD "LEONORE" OVERTURE.

THE following letter of Anton Seidl will prove no less interesting to the readers of THE MUSICAL COURIER than Mr. Reichmann's recent analysis of his conception of the character of "Hans Sachs," in "Die Meistersinger." We give the same in as nearly accurate a translation as the somewhat involved sentences of the German original will allow:

New York, May 9, 1891.

Editors Musical Courier:

Will you kindly give me space for the answering of a question which several times, and by different parties, has been put to me?

It has been asked what reasons I could give in justification of my performance of the third great "Leonore" overture of Beethoven (in the representations of "Fidelio" which I conducted at the Metropolitan Opera House) after the prison scene, instead of at the commencement of the opera or between the first and second acts.

For this, it is true, I have none but my own idea. I consider "Fidelio" a Solomon song of love in classical art. The entire structure of the work is gigantic, but gradual (*stufenweise*). In the opening jocose duet between "Marcellina" and "Jacquinos," and again in the succeeding aria of "Marcellina," one does not at all imagine that one is witnessing a highly tragic opera, it all sounds so simple, jocular and guileless. It is only after that that one begins to perceive the earnestness of the situation.

The great "Leonore" overture, however, is the kernel of the entire dramatic work, combining as it does the dark prison, the loving wife, the delivery from death and the great joy of the reunited couple. It therefore seems to me that the "Leonore" overture is not fittingly placed at the beginning of the opera and Beethoven himself must have felt this, for he wrote the light and fluent E major overture to prepare the listener for the innocent beginning of the opera.

I likewise do not think the joyful "Leonore" overture is in its right place after the first act, before the prison scene, for through it the sinister introductory music which so tragically and poignantly depicts the sufferings of the doomed "Florestan" would be deprived of its gloom and would thus lose its effectiveness.

But what noble and elevating thoughts must be awakened in the listener, when, after the saving of "Florestan" through his so longed for wife, when after the triumphal notes of their unspeakable joy over their reunion have died away, when the curtain has dropped upon this noble picture, when then the listener once more allows the unselfish sacrifice of the infinitely loving wife to pass before his mental eye in the elevating strains of the master? I even imagine that while the wife who saved him is leading him up the stairs from the dark vault to the light of freedom "Florestan" should be accompanied by these wonderful tones which praise "the Eternal in Woman." This overture must in Beethoven's mind have been his Solomon song of love for "Leonore," just as Wagner's grandiose funeral march was composed in praise of his god-like hero "Siegfried."

In the "Götterdämmerung" the "Funeral March" is likewise used as a recapitulation of the preceding tragic action; why should not the superb "Leonore" overture serve to once more unfold before the listener the magnificent picture of "Leonore's" wifely faithfulness?—and for this reason I choose as the most fitting place for the overture to perform it after the prison scene; moreover I have always found that then it really produces the most powerful effect upon the audience. Not before the beginning of the opera, as music for the assembling of the public; not after the first act as entr'acte music, or as a false preparation for the prison scene these titanic tones are to sound; but as the climax of the drama, after the deliverance of the death doomed hero, and as a continuation to his ascent to liberty and light, as is indicated in the heaven storming rushes of the violins. This is the genuine, true music of Beethoven to prepare us for the noble hymn of liberty which forms the last scene.

Yours truly,

ANTON SEIDL.

THE public library of Hamburg, through a bequest of the late Jenny Lind-Goldschmidt, has become the possessor of a most precious relic, viz., the last will and testament of Beethoven. This deeply touching document, which dates from the year of 1802, has several times been published, among others by Schindler and Thayer, and may therefore be supposed to be known to our readers. But the way it came into the possession of Jenny Lind is quite interesting and the following are the circumstances: The original manuscript, which is written on a large sheet of

foolscap, was found among a lot of loose sheets of paper and was bought by the Vienna music publisher Artaria, senior, at the public sale of Beethoven's effects in the year 1827. From the hands of Artaria the document, as is stated on the back of the paper, got into the possession, after Breuning's death, of Jacob Hotschevar, who was then the guardian of Beethoven's nephew. From Hotschevar, as is also testified to on the back of the testament, it went to Johann van Beethoven, one of Beethoven's brothers. Then it got into the autograph collection of Aloys Fuchs, from whom the collector Franz Gräffer bought it. The violin virtuoso Ernst, in 1855, bought it of Gräffer and presented it to Otto and Jenny Lind-Goldschmidt as a reward for their gratuitous services at one of Ernst's concerts.

It is somewhat surprising that the name of Beethoven's one brother, Carl, is in Beethoven's own handwriting, while that of his other brother, Johann, is never mentioned, but that the place for his name is always left blank in the testament. The latter was written on October 6, at Heiligenstadt, in the year 1802, as we said before, and the gloomy mood in which it is conceived causes one to be astonished at the fact that in the same year the serene D major symphony was created, thus showing in what a remarkably short space of time that great man's mind could regain all its elasticity. The document is written with the utmost carefulness and shows but few erasures or changes of wording.

THE RACONTEUR.

All Jimmie's horses and Carnegie's men
Can only Walter make
Conductor *pro tem*.

I WAS forcibly reminded of this Humpty Dumpty-like paraphrase all last week, for, with all Blaine's political and social influence and Andrew Carnegie's financial prestige, Walter Damrosch appeared to be very little more than a figurehead last week at the May Music Festival. But a modest, amiable figurehead I admit.

Tchaikowsky—what a delightful surprise he was to all of us!

The personality of composers is not always a pleasant one, but in Peter Tchaikowsky one finds a cultured man of the world, excessively modest and retiring.

We have entertained a musical god during the past week and I fear me greatly that many of us were not aware of the fact.

I bethought me, as I looked on his earnest face, heavy brow, with its condensed look about the eyes, that there stood a man who might be called the greatest in the country.

Do you notice I don't say the greatest musician but the greatest man?

Let me see; of individualities living among us we still have dear old Walt Whitman, who represents a primal force, but in the best of whose work, despite its rugged sincerity, there is always an unfinished quantity.

James Russell Lowell is still alive, so is gentle Oliver Wendell Holmes. Howells writes novels, Jim Blaine is a mighty force in politics and Bob Ingersoll is a remarkable personality. We have a few strong painters, fewer sculptors, our poets are mainly imitative or echoes; in a word, where in art, music, literature, politics, religion, is just such a forceful, fiery, magnetic man such as Peter Illitisch Tchaikowsky?

You can't name him.

This man epitomizes young Russia in his music, he preaches more treason in his music than Alexander Pushkin ever uttered. He is not as profound as Brahms, but he is more poetic.

Above all he paints better than the Hamburg composer.

His brush is dipped into more glowing colors, his palette contains more hues and the barbaric swing of his work is tempered by European culture and restraint.

Take the piano concertos in B flat minor and G major. They are about as unorthodox as we can well imagine.

I like the second the better, but in neither of them do I find real writing for the instrument. Tchaikowsky thinks orchestrally, and if the idea does not suit the keyboard—well, all the worse for the keyboard. There was a story afloat that Nicholas Rubinstein helped him to fix up the piano part of the two concertos.

From Tchaikowsky I indirectly got at the true story.

When Peter (Pete, to be a little familiar—I don't like his middle name at all) had finished the first work he showed it to his brother, whom he pronounced to have been a better pianist than his brother Tony. They all lived in the same house in Moscow, Rafael Joseffy

occupying the top floor, and he says that whenever he wanted to practice Tschakowsky always wanted to sleep, so that trouble ensued daily.

Well, Rubinstein looked through the concerto and dismissed it disdainfully. "Unclaviermässig, mein lieber Tschike." (He called him Tschike for short, and that reminds me that all rumors that are current about his inability to pronounce his own name were set at rest last week by the publication in the Novgorod "Bi-Daily" of an article on the "use and abuse of the letter 'j' in Russian proper names." Mr. Tschakowsky is a member of the Moscow Philological Society, admission to which august body depends on the applicant's ability to pronounce his own name. It goes without saying that these learned men can carelessly remark "Prejavolowski" at any hour of the day.)

Tschakowsky bided his time and gave the work to Von Bulow, after erasing Rubinstein's name on the dedication and substituting that of Von Bulow. Rubinstein suddenly discovered the merits of the work and to him Tschakowsky dedicated the second concerto in G.

The brilliancy and daring of the great Russian are particularly well illustrated in his third suite, with its national coloring and complex rhythms. I like the fifth symphony better, and I am sorry he didn't conduct it while he was here.

Tschakowsky sometimes says great things in a great manner, and that is why I think he is the greatest man in the country at present, for we have many men saying things which are not great, nor are they said greatly.

The figure of Tschakowsky looms grandly over these petty personalities as a poetic, intense thinker, who in an age of self gain and grasping greed looks afar, as from a peak, and sees beautiful things, which he repeats to us afterward in his music. I like, I admire, I even reverence, his kindly love of his fellow men which throbs through his scores.

He has suffered much. No man could pen that wonderful "Nur wer die Sehnsucht kennt," which interprets Goethe's idea better than Goethe himself, without having tasted at the acid spring of sorrow. He has loved, else his "Romeo and Juliette" overture is a farce and a make believe, and the passionate heart beats it causes in you are lies, too.

That were hard to believe.

He knows his Hamlet, he knows his counterpoint, and, above all, he knows himself.

He has the Calmuck in him, and it breaks out, but is soon subdued, for his reason rules his temperament.

He is a strong man.

He says great things in a great manner, and that is why I call him the greatest man at present in this broad and fair land.

For the rest, he is a pleasant appearing gentleman who perspires audibly and puts his pocket handkerchief in his left hand trousers pocket (Moscow etiquette I am told) and always looks for it during a fermata.

I was amused at John Rietzel in the orchestra after the suite was finished. He stood up and in the most significant manner touched his forehead and pointed to Pete, who was bowing his acknowledgments, as one should say "a great head." Right you are, Mr. Rietzel, a great head indeed!

I am in receipt of a peculiar letter which at once reproves, compliments and deplores.

I think I will give it to you in entirety:

Dear Rascateur:

I was one of those who opened THE MUSICAL COURIER last week and was pleased to read your entertaining column after missing it the previous week. I am glad "periods of mental exhaustion" do not overtake you often, for I enjoy greatly your mélange of sentiment and nonsense. But do not rail at the piano recitalists so hard, please. It is rather hard that opportunities are so unequally distributed.

I mean that you—the professional critics—who go so much that musical treats of almost any sort become worse than a bore, while we, the poor students of music—but lovers all the same—who have to pay \$1 and cannot possibly hear half the concerts and recitals that we desire to, must stay away and read in our favorite musical paper these harsh paragraphs.

Now, fortify yourself with a little patience, please, for I have something to say.

I am sure that many of the humble unprofessional readers of the paper would be glad of a column of personal intelligence that might mention the goings and comings, or at least the deaths, of some of the less noted musicians of the city.

A teacher of the piano, who had a large number of pupils, died about six weeks ago, and perhaps there are those even yet of his pupils who benefited by his instruction and loved and respected him as a man who was not acquainted with the facts of his sad and untimely end; at least it was a great shock to me to hear that he was dead, and that his last days were spent at Amityville, L. I., where he died after being treated unsuccessfully at the German Hospital months ago. Aug. Paul Pleninger, who came a young man from Vienna ten years or more ago, was too modest to bring himself into prominence or to seek notoriety by any aggressive means; but he was a thorough musician, a conscientious teacher, a kind and cultured gentleman, and his death will be forgotten with no

word to his memory, and his scattered pupils drift away or resume study under other masters, with nothing but perhaps a memory of Mr. Pleninger, may seem grievous and unfair to some of us.

"Art is long and time is fleeting" and the struggle for position and fame is often a bitter one; so perhaps one who enters into rest at forty-one years of age is, after all, most to be envied.

L. M. N.

P. S.—It was through my dear teacher's kindness that I first became a reader and admirer of THE MUSICAL COURIER, and I know so little of music that I form my standards and judgments of musical performances largely by its criticisms.

I wish I knew something of the standing, by those who are judges, of Mr. Edward Baxter Perry, the blind pianist, of Boston. He has recently been heard here in the wilderness, to which I must accustom myself until next October.

I do not honestly think that all your judgments are fair and unprejudiced, as they ought to be. You men are so harsh in your judgments and seem oftener ready to say and write unkind things than otherwise.

Sometimes you have to take back and make corrections, as about the orchestra players at the Stanton benefit. How do you like that?

"Ah, there!" If we could all be happy, if we could all be geniuses, what a world it would be for

L. M. N.

I have been doing the operetta act this past week and went to see "Wang," at the Broadway, and "Apollo," at the Casino.

The former is about the giddiest thing I ever witnessed. It is permeated by big De Wolf Hopper, with pretty, graceful Della Fox as a sauce piquante.

"Wang" is as entertaining as an opium nightmare, and abounds in Cambodian *Leitmotive* and simian harmonies. Plot it has none; music, well, as far as I could discover amidst the din of a pair of cymbals big enough to batter down the theatre, and the Chinese fury of the drums, it sounds very much like that of the "Merry Monarch," for Mr. Woolson Morse is the composer of both.

The children's dance in the second act and the drunken elephant in the first are very clever, and of course "Wang" let himself loose and you all know what that implies when Hopper is in good spirits.

"Apollo, or the Oracle of Delphi," at the Casino, is something different. The music is by Josef Hellmesberger, Jr., of Vienna, and Schnitzler's libretto has been done into English by H. D. Tretbar and Edgar Smith. Lillian Russell has never been seen and heard to better advantage. She certainly sings very well and has Cappiani to thank for it. Her costuming is superb and she looks radiantly young and beautiful. She isn't, you know, but what is the difference, for the effect is all the same.

The rest of the cast was good, the action lively, situations funny, and Jeff de Angelis and Ed Stevens full of fun. Louise Beaudet, too, was very graceful in her dancing. Pretty Mabel Potter led the chorus.

But why was Amberg's tenor, Schuetz, disinterested?

The Boston "Musical Herald," which now has as its editors Mr. Louis C. Elson and Mr. G. H. Wilson, recently had an interesting editorial on fatness among musicians, evidently written by Mr. Elson, who is becoming quite portly himself.

As I am watching with dismay my own growing rotundity I publish with interest the following, for it may interest many fat musicians:

Probably the fattest person who ever appeared on the operatic stage was the great basso, Lablache. It is related of him that he was so enormously stout that while in London a special cab was used by him, as he could not enter an ordinary vehicle. On one occasion this cab did not appear and Lablache was obliged to venture into an ordinary "growler." Great exertions in the way of pushing and pulling on the part of his attendants finally brought him into the cab, but the weight was too enormous and the vehicle at once broke down, and the basso was pulled out with greater difficulty than there had been in getting him in. Lablache was, however, tall enough to carry off his portliness with some degree of grace. He was over 6 feet high and his face was remarkably expressive. On one occasion, however, his grace availed him nothing, for he was cast in the part of a prisoner in a deep dungeon and in the depths of misery. When the audience saw this living mountain come down to the footlights and sadly sing, "I am starving," it was too much for gravity, and roars of laughter drove the favorite singer from the stage. Such subjects should not be attempted on any stage. How often have we seen a stout tenor in Beethoven's "Fidelio" clasping a crust of bread, brought him by the faithful "Leonora," when his whole appearance denotes that he has been accustomed to solid beefsteaks instead of dry crusts.

Verdi's opera "La Traviata" failed at its first presentation from a cause similar to the above. It was in Venice that the opera was first performed in 1853. It may be remembered that the heroine dies of consumption, superinduced by a life of dissipation. Verdi, with his usual carelessness of dramatic detail, allowed Mrs. Donatelli to take the part of "Violetta." The effect of the last scene, wherein the doctor shakes his head and tells the maid that in a few hours "Violetta" will be dead of consumption may be imagined when we state that Mrs. Donatelli weighed over 200 pounds!

Händel was one of the fat composers, and this was due in a degree to his enormous appetite. This failing was so well known in England that a caricature was published during his life in which the composer is depicted with the head of a pig, seated at an organ playing, while the instrument is hung with sausages, hams and every other species of gross and coarse food.

Rossini was another composer who grew stout under the guidance of an active stomach. He once presented his provision dealer with his photograph with the inscription underneath, "To my stomach's best friend."

Dussek was another composer whose bulk and appetite were both enormous. It is said that his passion for gormandizing shortened his days. He, as well as Händel, on more than one occasion made away with a dinner that had been prepared for three persons. Altogether the above examples, and many others that might be cited, prove that a prosaic affection for solid food is not incompatible with a love of delicious sounds.

Mr. Elson forgot to mention the names of Antony Strelezki, Ferdinand Dulcken, Theodor Reichmann and Albert

G. King, who are all big men and, as everybody knows, four of a kind.

Here is an English idea of a joke:

"Sir Arthur Sullivanhoe."

See it? It was in "Punch" just after "Ivanhoe" was produced.

"Minnie Hauk's Child" is the heading in last Sunday's "Times." This will be news to Chevalier Wartegg.

I was very glad to see and welcome to New York Charles Woodruff Scovel, who writes the clever and readable music column in the Pittsburgh "Dispatch;" Joseph H. Gittings, the well-known pianist and all around good fellow from the Smoky City, and Leonard Wales, the organist of the city of Pittsburgh (the only man in the country who is a municipal organist), and Mr. G. H. Wilson, of the Boston "Traveller." I hope they had a good time. And now let us all be thankful that the May Festival is over and that we are all alive and kicking.

Music critics when they are alive always do kick.

The "Evening Sun" didn't do an amiable thing when it put in Mr. Stevenson's column, "What Goes on in Music," some of its funny young men's outbursts. It was to say the least undignified. But no one for an instant suspected Mr. Stevenson of being the offender.

The Springfield, Mass., Music Festival.

NOTHING that can be mentioned bears better proof of the generally growing tendency for the culture of the divine art in this country than the ever increasing number of cities which take up and interest themselves in the holding of musical festivals at least once a year. This presupposes the organization of singing classes and a subsequent festival chorus, the studying of works of a higher musical order and finally the engagement of an orchestra, soloists of prominence, and all under the control of some competent conductor.

But if the growing number of festivals is a sure sign of growing musical interest, the improvement in the programs for the same is a still more pleasing feature, as it indicates a stride keeping and advance in musical culture. In few of the numerous festivals held all over this vast country this springtime has this latter improvement become more patent than in the programs of the music festival of the Hampden County Musical Association, held at Springfield, Mass., during the days of Wednesday, Thursday and Friday of last week. These programs showed a far wider range and more modern tendency than did those of the much older rival association, that of Worcester, Mass., last fall, and they were superior to those of last week's New York music festival in one important point at least, in that they gave the American composer a chance and showing, the omission of which on the part of the New York program makers we deem an unpardonable one.

The Hampden County Musical Association was incorporated on July 16, 1887.

The first year of its existence was devoted to three concerts, given at different times during the season of 1887-8. In the fall of 1888 it was decided to give a three days' festival, and although the undertaking at that time looked doubtful for its pecuniary success, yet so thoroughly was it supported that the directors were much astonished and gratified at the result, which showed a profit of a few hundred dollars.

At this festival Emma Juch was the leading singer, Rossini's "Moses in Egypt" and "Elijah" being the principal works.

Frederick Zuchtman and Carl Zerrahn were the conductors.

After this festival Professor Zuchtman declined a reelection, his professional duties being so arduous, and G. W. Chadwick, of Boston, was secured for the position.

The standard of the chorus has been elevated each year, and the governing idea has been rather a singing chorus than one formidable chiefly by its size.

No sketch, however brief, can be made of the association without mention of the earnest and painstaking pioneer efforts of Frederick Zuchtman, the first conductor of the association.

By his persistent energy good performances of great works had been given in Springfield from time to time, and it can be said that the meeting of a few earnest men on that July day in 1877 which crystallized into the Hampden County Musical Association was largely attributable to this man's indomitable pluck, which never knew what failure meant.

One other name must appear in this sketch, that of Thomas W. Colum, who died in March, 1890, just after perfecting the arrangements of the second festival.

Probably to no other one man is the very existence of the association and the success of the first festival so largely due as to the lamented first secretary.

Passionately fond of music, a far seeing practical busi-

ness man, possessed of a persistence that stopped only when the object was accomplished, it was his indefatigable labors that carried the first festival through to success, when others were discouraged and faint hearted.

As for the present efficient board of government it consists of the following gentlemen:

Officers—Orlando M. Baker, president; Rev. George H. Griffin, vice-president; Thomas H. Stock, treasurer; Benjamin F. Saville, librarian; Frederick H. Gillett, clerk.

Directors—George A. Russell, Edward S. Bradford, Varum N. Taylor, E. Porter Dyer, William E. Wright, William C. Newell, George R. Bond.



ORLANDO M. BAKER.

We herewith present a good likeness of Mr. Orlando M. Baker, the president of the association and a member of the great firm of G. & C. Merriam & Co., the publishers of the Webster Unabridged Dictionary. Of him the "Paper World" says:

Two years after Mr. Merriam's death, Orlando M. Baker and H. Curtis Rowley were admitted to membership, and the firm name was changed to G. & C. Merriam & Co. Mr. Baker was a man admirably fitted for the position to which he was called. He was educated at the Genesee Wesleyan Seminary and College, and for ten years, from 1856, was a very successful teacher in Milwaukee. Till 1874 he was engaged in the book business, but was then chosen assistant State superintendent of education for Missouri, with headquarters at Jefferson City. During his term the superintendent died, and Mr. Baker for some time discharged the duties of the office. He then came to Springfield and entered the service of the Merriams, his experience with educational matters and the sale of books especially qualifying him for the position. His fitness was deservedly recognized, and after five years of service he became a member of the firm, the name of which, for the first time in fifty years, was changed by the addition of " & Co."

As for the selection of G. W. Chadwick as conductor, no better one could have been made. He is young, active, alive, energetic, progressive, magnetic, an excellent musician, an earnest worker and a man who takes great pride in his work. It is not surprising, therefore, that the festival chorus, which numbers now about one hundred and seventy to one hundred and eighty selected voices, should have done him and themselves great credit, and as the orchestra, which is known under the somewhat mystifying title of the Boston Festival Orchestra, consists of forty-two musicians selected and drilled by Victor Herbert, and therefore quite competent and effective, it cannot be wondered at that the festival as a whole was an artistic as well as a financial success.



G. W. CHADWICK.

His youthful bent not succumbing to parental discipline, the art of music was decidedly the gainer when a very young

man, George W. Chadwick, of Lawrence, Mass., was free to become her votary. After a season as instructor in one of the smaller Western colleges, Mr. Chadwick went to Leipsic, where he studied with Jadassohn and Reinecke. This was in 1877. In 1879 he removed to Munich, and remained for a time under Rheinberger. On his return to the United States Mr. Chadwick located in Boston, where he now resides. In the smaller forms he has been a prolific writer, especially of songs. His more important productions, which, as one critic observes, "show his sympathy with the romantic schools, but also evince a determination to be clear in form and treatment, and to make no sacrifice of distinctness for the sake of picturesque effect," are: For solo voices, chorus, and orchestra, "The Tale of the Viking;" dedication ode, "Lovely Rosabelle;" "The Pilgrims;" chamber and orchestra music, three string quartet; quintet for piano and strings; overture, "Rip Van Winkle;" Handel and Haydn Festival, May, 1880; overture, "Thalia;" Handel and Haydn Festival, May 3, 1883; overture, "Melpomene;" Boston Symphony Orchestra, December 24, 1887; overture, "The Miller's Daughter;" San Francisco; symphony No. 1, C, Harvard Musical Association, February 23, 1882; symphony No. 2, B flat, Boston Symphony Orchestra, December 11, 1886.

Now we shall proceed to a short sketch of the performances, giving at the same time the complete program of each concert:

Wednesday Afternoon, May 6.

Overture, "Der Freischuetz".....Weber
Orchestra.
Aria from "Lucia".....Donizetti
Miss Rose Stewart.
Concerto for piano, No. 1, in B flat minor, op. 23 *.....Tschaiowsky
Miss Adele Aus der Ohe and orchestra.
Cavatina.....Raff
Played in unison by all the violins.
Orchestra.

Songs with piano—
(a) "Sunshine Song".....Grieg
(b) "The Bird in the Wood".....Taubert
Miss Stewart.
Suite, "Peer Gynt," op. 46.....Grieg
"Daybreak."
"The Death of Aase."
"In the Halls of the King of the Dovre Mountains."
(The imps chasing Peer Gynt.)
Orchestra.

The Weber overture was played with spirit, and the "Peter McGinty" suite, as the orchestra boys jocosely named it, pleased the audience immensely. Chadwick conducted well. Miss Rose Stewart has a fairly well trained coloratura, but her leggiero soprano is really too light for the work she undertakes. Miss Aus der Ohe made the success of the afternoon, although her playing would hardly have satisfied the composer, as it was somewhat lacking in strength and breadth. She played the same concerto in New York on Saturday afternoon, under Tschaiowsky's direction, and also pleased the New York audience. As an encore she gave the Wagner-Liszt "Spinning Song." Mention must also be made of the superb Steinway concert grand piano which she used, and which told effectively even against the sometimes a trifle noisy orchestral accompaniment.

The following was the program of the evening concert:

"Stabat Mater" *.....Rossini
Miss Clementine De Vere, soprano. Mrs. Julie E. Wyman, contralto.
A. L. Guille, tenor. D. M. Babcock, bass.
Chorus and orchestra.
Cavatina, "Salve dimora," from "Faust".....Gounod
A. L. Guille.
Psalm CXXX, "Out of Darkness" *.....Gounod
Miss De Vere, Mrs. Wyman, Mr. Guille, Mr. Babcock.
Chorus and orchestra.

The theatrical Rossini "Stabat Mater" went well, except for a single slip up, the non-entrance of the soprano, which came near ending in a smash up if Chadwick had not caught them up energetically. The Gounod setting of the 130th Psalm is likewise in the semi-religious, semi-theatrical style, but it is a finely conceived piece of writing at that, and as it is rarely heard outside of the church it was quite a treat.

Clementine de Vere took the audience by storm with her magnificent singing of the "Inflamatus," and the high C in its close held sonorously above the chorus and orchestra. She had to divide the honors, however, with Mr. Guille, the French tenor, who was a great favorite with everybody, especially the young ladies. He was in superb voice and sang the "Salve dimora" with fine expression, taking the high D flat with full chest tone which brought down the house.

He was vociferously recalled again and again, but as there was no piano on the stage and no orchestral preparations for an encore were made, Guille, to the genuine regret of the audience, had to desist from singing one.

The third concert took place on Thursday afternoon, when the following attractive program was presented:

Overture, "Carneval Romain".....Berlioz
Orchestra.
Jewel song from "Faust," "Ah, è strano poter il visosovero," Gounod
Mrs. Kathinka Paulsen-White.
Suite for string orchestra, op. 13, in E major.....A. Foote
Allegro. Romanza. Gavotte.

* First time in Springfield.

Solo for violin, grand fantasia from "Otello".....Ernst
Felix Winternitz.
Songs with piano. (a) "A Dream".....Grieg
(b) "Under the Linden".....Hoffmann
Mrs. Paulsen-White.
Symphonic poem, "Les Préludes".....Liszt
Orchestra.

Mrs. Paulsen-White was a great disappointment. She has very little voice and she knows still less how to use it. The audience, somewhat to the writer's astonishment, was entirely alive to the fact, and though generally a trifle over-enthusiastic throughout the entire festival they did not recall the lady, even after her songs. Winternitz is a talented young fellow, played well and was appreciated, giving the Moszkowski "Serenata" for an encore.

The string orchestra, though numerically somewhat weak, did well with the three movements from Foote's suite. It is graceful, fluent and pretty, but not very deep music, the romanza being the best of the movements. The best work of the orchestra during the entire festival was done in the "Préludes," Liszt's undoubtedly finest symphonic poem, which was played with spirit and precision under Chadwick's energetic direction.

The most variegated program was that of Thursday evening:

Ballad, "Lord Ullin's Daughter".....Hamish MacCunn
(First time in Springfield.)
Chorus and orchestra.
Scena and aria, "Bella mia fiamma, addio".....Mozart
Mrs. S. C. Ford.
Piano solo, grand polonaise in E.....Liszt
Miss Aus der Ohe.
Anthem, "Great is Jehovah the Lord".....Schubert
(Arranged with an accompaniment of men's voices and orchestra, by Franz Liszt.)
Conducted by E. Cutter, Jr.
The Orpheus Club and orchestra.
(The tenor solo by W. H. Rieger.)
"The Kobolds".....H. W. Parker
(First performance. Composed for and dedicated to the association.)
Chorus and orchestra.
Aria, "Reginella".....Braga
Mr. Rieger.
Concerto for violoncello.....Goltermann
Victor Herbert.
Mad scene from "Hamlet".....A. Thomas
Miss Stewart.
Selections from "Philemon and Baucis".....Gounod
"Pastorale."
"Chorus of Bacchantes."
"Dance of Bacchantes."
(First time in Springfield.)
Chorus and orchestra.

Specially interesting to the writer were the two choral novelties. Hamish MacCunn's shows great originality, but as it is one of his earlier works (op. 4) it is still somewhat clumsily scored. Parker's, on the other hand, shows the skillful hand of a most fluent writer, in fact quite a technical virtuosity in writing, and his ideas are graceful and pleasing, if not over original, while his handling of them is ingenious to a degree. The chorus did well with his work, while MacCunn's ballad suffered somewhat at the hands of both chorus and orchestra. The Orpheus Club sang very finely under their own conductor and they were encored. It seems to us, however, that these gentlemen should have joined with the festival chorus, which was somewhat weak in the male department throughout the entire festival, instead of reserving themselves for this sole occasion.

Among the soloists, Victor Herbert, who is a tremendous favorite with Springfield audiences, made the greatest hit. He played with virtuosity and beautiful tone and expression. As an encore he gave the Chopin E flat nocturne (transposed down to D). Rieger was in good voice and sang well, and, as usual, very conscientiously. Of Miss Stewart we spoke before. Mrs. S. C. Ford was likewise somewhat of a disappointment, both as to her impure intonation and false method. Her soprano voice, however, shows ample material, although in a rather poor condition. She, on the slightest provocation, sang for an encore a Chopin-Viardot mazurka.

It must not be forgotten to mention that the chorus did excellent work in the pretty and sprightly "Bacchantes" music from Gounod's "Philemon and Baucis" which was redemanded.

The writer happened to stumble the next day over a criticism of this concert contained in the Boston "Herald." After giving ample praise where none was due and entirely omitting to mention the names even of Chadwick and Herbert, the able critic of that paper continues by saying:

Mr. Rieger's tone showed the true artist. After singing Verdi's aria, "Celeste Aida," he was twice recalled.

H. W. Parker, the organist of Holy Trinity Church, of New York, conducted the performance of "The Kobolds," a sprightly piece of his own composition, which he dedicated to the association.

The fact of the matter is that Rieger did not sing the "Celeste Aida," but substituted the aria mentioned in the above program, and as for Mr. H. W. Parker, he was detained in New York on important business, while Mr. Chadwick conducted his work well and produced an excellent effect with it. But what can be said in defense of that writer for one of the biggest papers of the music proud Hub? He must have been either drunk or he shone through absence, in either of which cases he had no right to telegraph to his paper.

The Friday afternoon brought the only Beet-

hoven number of the entire festival program. The absence of a Beethoven symphony from a festival scheme may be considered by some as a "sin of omission;" as for us we did not particularly regret it, Beethoven symphony performances being of late a trifle overdone in New York and vicinity. Here is the program in its entirety:

Overture, "Egmont".....	Beethoven
Orchestra.	
Air and "Seguidilla" from "Carmen".....	Bizet
Mrs. Ford.	
Grand Fantaisie Caractéristique for violoncello.....	Popper
Victor Herbert.	
Symphonic poem, "Ophelia".....	E. A. MacDowell
Orchestra.	
Toreador song, "Carmen".....	Bizet
Giuseppe del Puente.	
Songs with piano.	
(a), "Twas April".....	Ethelbert Nevin
(b), "Du bist wie eine Blume".....	G. W. Chadwick
(c), "Les Filles de Cadix".....	Délibes
Mrs. Ford.	
Symphony No. 1, in B flat, op. 38.....	Schumann

The audience again was both large and discriminating, as it did not applaud Mrs. Ford's singing, while Del Puente, who always sings artistically, was really made the lion of the afternoon. He gave for an encore Rossini's "Taran-telle," with which he pleased the audience so much that they insisted on a repetition of the encore piece, just as they had done with Mr. Rieger on a previous occasion.

The Schumann symphony was listened to attentively and it was by no means badly performed, although it seemed to us that Mr. Chadwick took the scherzo at an unusually slow tempo. Mr. MacDowell's symphonic poem "Ophelia," a noble and dignified composition, which was produced in New York first by Mr. Frank Van der Stucken, came in for good and deserved share of applause.

The festival came to a worthy close on Friday night with a performance of Mendelssohn's oratorio, "St. Paul," with the following soloists: Mrs. E. M. H. Hascall, soprano; Mrs. Wyman, contralto; Mr. Rieger, tenor; Mr. M. W. Whitney, bass; Mr. Geo. R. Bond, bass; Mr. Frank E. Wheeler, bass.

The performance was a very creditable one; in fact, as far as the chorus work is concerned, the very best of the entire series.

Mr. Whitney carried off the honors by his singing of "Consume them all," although Mrs. Wyman's little arioso was the real gem of the evening. This charming singer did most excellent work whenever she appeared throughout the festival. The other soloists were "conscientious and painstaking," as the Boston "Herald" would say.

Among the more prominent visitors to the Springfield festival we noticed the Boston pianist Preston, and his fellow townsman, the ever busy G. H. Wilson, of "Musical Year Book" and Boston, "Daily Traveller" fame; also the veteran A. C. Munroe, the secretary of the Worcester Festival Association.

The writer cannot close his hurried report without thanking President Orlando M. Baker and Director William E. Wright, of the Festival Association, for the extremely courteous and hospitable treatment he enjoyed at their hands.

O. F.

Concert of the Arion.

THE fourth and last of this season's concerts of the Arion took place at their beautiful hall last Sunday night and, as usual, was well attended. The program was "popular" in the best sense of the word and, as is always the case with Frank Van der Stucken's programs, showed good taste and variety. The selection of the soloists, however, was by no means all that could have been desired. The following was the musical menu of the occasion:

Overture, "Zampa".....	F. Hérold
"Abendfrie".....	Franz Lachner
Franz Remmert, male chorus and orchestra.	
Lied, "Au der Weser".....	H. Pressel
Wm. Foran.	
Aria, from "Die Folkunger" (new).....	E. Kretschmer
Mrs. Josefa Middecke-Merckens.	
"Abendfeier" (new).....	C. Attenhofer
"Ständchen" (new).....	
Male chorus & capella.	
"Polonaise Brillante".....	Weber-Liszt
Leopold Winkler.	
"Melodie".....	J. Rheinberger
"Willekum".....	M. von Weinzierl
Hermann Hovemann.	
Chorus, from "The Two Misers".....	A. E. M. Grétry
(By request.)	
"Frühling ohne Ende".....	Meyer-Olbersleben
"Mein Liebster ist ein Weber".....	E. Hildach
Mrs. Josefa Middecke-Merckens.	
Aria, from "The Magic Flute".....	W. A. Mozart
Franz Remmert.	
Kürnthner Volkslied (new).....	Carl Isenmann
Oberösterreichs Volkslied (new).....	E. Kremer
Male chorus & capella.	
"Funeral March of a Marionette".....	Ch. Gounod
"Village Swallows" waltz.....	Josef Strauss
Orchestra.	
Old Slavonian Dance songs.....	Hugo Jüngst
Male chorus and orchestra.	
(The orchestration by Frank Van der Stucken.)	

The feature of the concert was, of course, the chorus singing of the Arionites, and this, it must be confessed, was absolutely flawless. They sing surprisingly well for

an amateur organization, and all the *da capo* demands that were made upon them, although they were many, were richly deserved.

Of the soloists William Foran, the tenor, has a voice, but does not know how to use it. Mrs. Josefa Middecke-Merckens has neither voice nor method and should not be permitted to sing on such an occasion. Hermann Hovemann phrases well and has a fair bass voice, but he sings lugubriously. Franz Remmert is getting too old to sing solos and he should refrain from it for the sake of his well earned reputation. For the "Sarasstro" aria he has, moreover, not sufficient depth. Winkler played the Weber-Liszt "Polacca" in a thoroughly uninteresting manner. The audience had the good sense not to insist upon any encores on the part of any one of the soloists.

FOREIGN NOTES.

A MASS BY A MAESTRO.—A mass written by the maestro Telesforo Righi, professor of counterpoint and composition at the Parma Conservatoire, was recently performed for the first time by pupils of the institution. The work is said to present many fine passages expressing the composer's religious feelings and constructive skill.

TSCHOUHADIGAN THE TURK.—The first Turkish opera is written by a composer called Tschouhadigan, who, not being able to find Turkish artists, had the libretto translated into French, and the opera, under the title "Femâreh," is to be performed by a French company.

GROUND'S "MIRELLA" AT BERLIN.—"Mirella" has recently been revived at the Berlin Opera, and a scene which has long been suppressed, and entitled the "Valley of the Rhone," in two tableaux, has been restored. The tableaux are said to be not indispensable to the interest of the work.

"VELEDA" AT ROUEN.—"Velleda," by Charles Lenepveu, to which—to the great joy (more or less) of Mr. Gye—Patti took a fancy, whereupon it was, of course, given at the Royal Italian Opera, London, it seems was recently announced at the Arts Theatre, of Rouen. Unfortunately the enterprise "busted" before the production, but as the artists had thoroughly studied their parts and the scenery and dresses were ready the vocalists determined to give the opera and carry on the enterprise "on shares."

"THE LOVERS OF TERUEL" IN PRAGUE.—Mr. Angelo Neumann is not a bigoted follower of any special school of composition. It was he who first introduced the "Cavalleria Rusticana" of Mascagni to Germany, and his traveling troupe have now added to their repertory "The Lovers of Teruel," by the Spanish composer Breton. The work was recently first given by this company at Prague, in the presence of the composer, who was received with enormous enthusiasm.

LONDON CABLE NOTES.—London, May 9.—For Monday next at the Royal Albert Hall, the very last concert of Sims Reeves is announced. The veteran will be supported by Christine Nilsson, who will come on purpose from Madrid to do him honor. Henry Irving has promised to speak a farewell address, written for the occasion by Walter Pollock. The revival of Boito's "Mefistofele" at the Royal Italian Opera has given rise to a discussion as to his failure to produce a second opera. He has finished "Nero" and has begun "Orestide," but declines to allow "Nero" to be performed. The new soprano, Miss Horwitz, who replaced Sigrid Arnoldson for the 100th performance of "Lakmé," at the Opéra Comique, in Paris, has made a success. Wagner's "Tannhäuser" has been received with great favor at Toulouse.

CORNELIUS' "CID."—Peter Cornelius' opera, "Cid," was produced for the first time on any stage at the Court Opera House of Munich a fortnight ago, and is reported to have met with such success that it will soon be taken up by other opera houses. Better late than never.

AN ANNIVERSARY.—The fortieth anniversary of the Vienna Conservatory, which J. Hellmesberger opened on October 1, 1851, will occur this fall.

PARIS FALLS IN LINE.—Händel's "Israel in Egypt" and Bach's "Christmas Oratorio" are to be produced for the first time this month in Paris by the Société des Grandes Auditions Musicales de France, of which Ambrose Thomas is the presiding officer. It is somewhat significant for the state of music in France that neither of these important oratorios has ever before been heard in its capital.

HE MUST BE A DANDY.—Isidore de Lara is, perhaps, one of the most talked of men in London. It is said of him that "half the women in London laugh at him, while the other half are ready to fall into his arms." De Lara's beautiful songs are so well known in America that his name is a familiar one to all lovers of ballads. He has lately been engaged in writing music to Arnold's "Light of Asia"—music of such wonderful beauty and so distinctly characteristic that when a portion of it was sung at his concert in London last June it created a profound impression. De Lara is a poetic looking man, tall and slender, with the

peculiar impression of strength which sometimes accompanies a slender figure. He is very pale and very grave; his features are perfect in outline and very mobile. His eyes and hair are dark, and his eyes are profound and most melancholy in their remarkable depth. His manner is utterly without affectation. De Lara not only writes charming songs, but he sings them as no one else can. London society has a tradition that he likes a dimly lighted room, a piano in a palm embowered corner and a lovely woman at his side, and adds that he will then sing for hours in his passionate tenor—a *mi voix*—without showing any signs of fatigue. But this is envy and caviling. De Lara is a sensible man, and, however many heads he may turn, his own head remains quite steady.

THE "RISPELTO."—The "Rispetto" in the "Cavalleria Rusticana," which is sung behind the scenes, is the epigraph of the opera, as it were, and one that has an analogy to the prologue we find in many of Shakespeare's plays. Here is a translation from the original in Sicilian:

Oh, Lola, thou hast a chemise of milk,
Thou art white and red as a cherry;
When thou lookest out of the window
Thou beamest out with smiles.
Happy he who was the first to kiss thee,
Blood is spilt upon thy threshold,
But I don't care if I die murdered—
And if I die and go to hell,
And if I don't find thee there I will not go in.

APROPOS OF THE "CAVALLERIA RUSTICANA" we learn from Prague that the recent first performance of that work created a perfect furore. The entr'acte music had to be repeated. Muck conducted. Soloists, chorus and orchestra were magnificent; so was the *mise en scène*.

AN IDYL BY BOITO.—Arrigo Boito's one act musical idyl entitled "Twilight" was recently brought out for the first time at the Hamburg Opera House and pleased a numerous audience. Mrs. Heinck as "Page" and Mrs. Wolff as "Shepherdess" were the soloists.

FACCIO.—Franco Faccio, the once celebrated chef d'orchestra, has had an attack of paralysis. It is said there is very little hope of his recovery.

DEL PUENTE.—"Il Trovatore," of Milan, says that the ex-baritone and manager Del Puente is about forming a company for Rio Janeiro, and has engaged Succì, the fastidious man, as one of its members. What a handy man to have around! It cannot be our Del Puente.

GENEVA.—"Lohengrin" has just been given in Switzerland. Next season the management of the opera house intend producing others of Wagner's works, among them, "Die Walküre."

TONIC SOL FA-CELEBRATION.—The jubilee of the tonic sol-fa movement will be celebrated in London by two special festivals, the first a service at St. Paul's Cathedral on July 7. Admission will be limited to those holding tonic sol-fa certificates, so that the entire congregation of some ten thousand persons will consist exclusively of trained vocalists. The second festival, at the Crystal Palace, will take place on July 18. The sol-faists will there have a choir of 20,000.

A NEW SUITE.—A suite for piano and orchestra, by P. Lacombe, recently played at a concert of the Société des Compositeurs by Mrs. Roger-Miclos, is described by "Le Guide Musical" as a work of the first importance.

GRÉTRY RELICS.—The conservatoire at Liège has just received a collection of music portraits and personal articles connected with the composer Grétry.

"CAVALLERIA RUSTICANA" IN VIENNA.—Mascagni's "Cavalleria Rusticana" has been given with great success at Vienna, and Dr. Hanslick, the renowned critic, has passed a high eulogy on the music, which he considers possesses exceptional qualities of dramatic expression and melodic beauty.

THE PARIS KREHBIEL.—Catulle Mendès, the French writer and enthusiastic admirer of Wagner, is carrying on a Wagnerian propaganda in France. He is visiting different towns, lecturing on the master and his works and endeavoring to convince his countrymen of the grandeur and excellence of Wagner's operas.

Dr. H. H. Haas.

THE well-known director of the music department of Wooster University, Ohio, Dr. Haas, has resigned his position on account of the smallness of the department, present and prospective; a department which the late Dr. Karl Merz, during eight years of labor, had never been able to enlarge. A sketch of Dr. Haas was published in the "American Musician" of April 4, together with his portrait, beneath which were, after the name, the abbreviations LL. D.; Mus. Doc. The latter was an error and should have been Mus. Director. Dr. Haas would no doubt have had the degree of Mus. Doc. conferred upon him by the Wooster University, which granted it to the late Karl Merz and Eugene Thayer, but he is proud of his German degree of LL. D. and content with it, although he is now an American citizen and fond of his adopted country. Dr. Haas would be a very valuable acquisition to any conservatory as director of its musical department.

PERSONALS.

MISS WERNIG ENGAGED.—Miss Ella Wernig, one of the Ashforth pupils, has been engaged for the opening of the summer concerts at the Baltimore Academy of Music which began on Monday. The orchestra at these concerts is the Baltimore Symphony orchestra, Ross Jungnickel, director. Miss Wernig is a daughter of Prof. Charles Wernig, of Brooklyn, and is a very talented aspirant for vocal honors.

EMILY E. LASSANGUE RETURNED.—Mrs. Emily Lassangue, for three years president of the California Musical College at Los Angeles, Cal., has returned from Europe, where she has been singing in concerts and oratorios. The lady was the teacher of Sir Arthur Sullivan's nieces, and expects to engage in vocal instruction and singing in New York next season.

DR. HOPKINSON AT THE RICHMOND FESTIVAL.—The "Festival Bulletin," issued by the management of the Richmond (Va.) Festival, now in progress, states:

A baritone has been added to the company, making a grand total of eight solo artists. No festival company ever offered more varied attractions. Dr. Hopkinson, the baritone, is too well known to need any special introduction. His work is always superb.

Dr. Hopkinson is the Baltimore baritone of whom many favorable notices have appeared. Victor Herbert conducts and the Boston Festival Orchestra furnish the instrumental program. The last concert takes place to-night, with Rossini's "Stabat Mater" and Bruch's "Fair Ellen."

HERFURTH SUCCEEDS KOGL.—In place of Kogel, the former conductor of the Berlin Philharmonic Orchestra, and who now goes to Frankfurt-on-the-Main, Musikdirector Herfurth, of Lausanne, has been chosen conductor of that important organization. The selection was a unanimous one after Herfurth had conducted only a single trial rehearsal.

MARIE WILT WELL AGAIN.—Marie Wilt, the famous retired prima donna, has been dismissed as completely cured from the private asylum at Feldhof, near Prague, and the free disposition over her fortune of 500,000 florins has been restored to her.

MARRIAGE OF JEAN BIZET.—A son of the celebrated composer of "Carmen" was married Saturday a fortnight ago at the Notre Dame de Lorette Church, Paris, to Miss Stephanie Lhermitte.

BULOW GIVES UP.—Bulow gives up his plan to conduct a spring season of concerts at Lisbon "on account of ill health."

SAINT-SAENS' PLANS.—Camille Saint-Saëns will leave Egypt soon to go to London to conduct there some of his own compositions. He has lately rewritten his opera "Proserpine," and has finished a new string quartet and a fantasia for piano.

BAGBY RETURNS.—Mr. Albert Morris Bagby returned last Thursday from a two weeks' concert and lecture trip through Illinois and Michigan. His last stopping place was Detroit, where he delivered his reading of "An Hour with Liszt in Weimar" on Tuesday afternoon at the Y. M. C. A. hall before a very large and appreciative audience. The entire tour was a success.

MISS MARY HOWE'S ENGAGEMENTS.—After singing at the Thomas concert in Philadelphia last Thursday and with Nikisch and the Boston Symphony Orchestra in Chicago on Saturday, Miss Mary Howe will sing at the Buffalo and Indianapolis festivals and will close the most successful and prosperous season she has ever had, singing at the commencements of Dartmouth and of Middleburg colleges. She will spend her vacation at Poland Springs. Miss Howe was present at the opening of the new Music Hall last Tuesday night.

SHE GOT TO A NUNNERY.—The dramatic soprano Donadio, who will be remembered here from her appearances at the Academy of Music under Mapleson's régime, and who was the wife of Frapoli, the tenor, who sang here, has lately taken the veil and entered a convent in Italy.

DIVERS DEATHS.—The deaths are announced at the age of seventy of J. B. Mohr, professor of the horn at the Paris Conservatory, and for many years first horn player at the Paris Opéra; also at Colmar, aged eighty-four, of Constant Sieg, organist of the cathedral; also in Belgium, aged sixty-seven, of J. B. Lannoy, for many years clarinet soloist in the Belgian army, and the composer of six masses, with orchestra and cantata, "La Vallon," produced in 1874; also at Naples, aged sixty-four, of Emanuel Roxas, professor of singing at the Naples Conservatory, and the composer of many light operas and other works.

The death is announced of Jules Alvary, who was born at Mantua in 1814. He studied at the Milan Conservatory. He was best known as director of the music at the Italian Opera under the empire, and as a composer of a very large number of songs and minor works. He also wrote several operettas and comic operettas, none of which attained any considerable success. The earliest of them, "Rosamunde," in two acts, was produced at Florence in

1840, and the principal part was created by Strepponi, who is now the wife of the composer Verdi.

The death is announced of Auguste Bazille, for forty years chorus master at the Paris Opéra Comique, and for many years organist at the church of St. Elizabeth. He was born in Paris in 1828 and studied at the conservatory. He composed some minor works for the French theatres and a vast quantity of songs and piano pieces.

MORE MASCAGNI COMPOSITIONS.—Mascagni has completed and handed to Sonzogno, the Milan publisher, the score of his new opera, "L'Amico Fritz," the subject of which is taken from the tale of Erckmann-Chatrian. Mascagni is now engaged upon the composition of a new mass.

SAURET DECORATED.—King Oscar, of Sweden, has conferred on the violinist Emil Sauret the order "Grand Star of Wasa," in recognition of his great talent as a violinist.

ROSSINI REMEMBERED.—The requisite steps are being taken to erect a grand monument to Rossini in Santa Croce, Florence, the Italian Westminster Abbey, if one may say so.

VAN DYCK IN LONDON.—The Belgian singer and Bayreuth "Parsifal," Ernest Van Dyck, now the chief tenor of the Imperial Opera at Vienna, has signed an engagement to appear at Covent Garden in "Manon" and "Faust."

SHE IS A SOPRANO, NOT AN ORCHESTRA.—A Louisville paper calmly says that Mrs. Nikisch will sing the rhapsody in A, by Lalo.

SGAMBATI IN LONDON.—At the fifth concert of the Philharmonic Society, London, to-morrow night, Sgambati will conduct his "Sinfonia Epitallamia," given for the first time in England.

FROM DALLAS TO CHICAGO.—Miss Eloise Harford has left Dallas, Tex., and gone to live at Chicago. The lady studied five years with Chas. R. Adams, of Boston, one year with the younger Lamperti at Dresden and last year with Désirée Artot. She has a remarkable contralto voice and sings charmingly. Dallas was too small for her.

LONDON "FIGARO" ON BLUMENBERG.—The latest London "Figaro," just to hand, publishes the following item:

Mr. Louis Blumenberg, who is reputed the greatest violoncello virtuoso in the United States, is now again paying a brief visit to London. He has wisely decided, considering the congested state of matters musical, not to give a public concert here, but he has been heard at St. George's Chapel, where he played a romance by Sivori, and at various private houses, and has excited considerable interest in social and musical circles. During the past winter, Mr. Louis Blumenberg has given numerous concerts in Berlin, Bremen, Paris and all through Thuringia. He is the happy possessor of a magnificent Bergonzi 'cello, and of a fine example by Nicolo Amati, one of the six splendid instruments which were specially made to the order of Charles IX. of France, the fleur de lis being still plainly recognizable.

HOME NEWS.

MR. AND MRS. NIKISCH SAIL.—Mr. and Mrs. Arthur Nikisch sail for Europe June 2.

A CONCERT.—Louisa Morrison gives a concert this evening at Hardman Hall.

H. BARITTA MULL.—The pupils of H. Baritta Mull gave a grand concert in Toronto, April 29.

HARLEM PHILHARMONIC SOCIETY.—An effort is being made to reorganize the Harlem Philharmonic Society, and with this object in view more than three hundred of the prominent women of Harlem met last week in the hall of the Harlem Democratic Club. Among them were Mrs. C. F. McLean, Mrs. C. C. Tyler, Mrs. F. F. Newman, Mrs. J. Allen, Miss Dorsett, Mrs. Marshal P. Ayres, Mrs. Cutler, Mrs. Dr. Pierson and Mrs. Edgar Ketchum. The Rev. Dr. S. H. Virgin made an address commending the work, and a short musical entertainment was given to initiate the project. Nearly all those present signed the membership roll. It is understood that H. T. Fleck will be director of the society. Plans for forthcoming concerts and public rehearsals will be perfected at another meeting soon to be held.

EMMA JUCH OPERA COMPANY COLLAPSED.—It was rumored in this city last week that the Emma Juch Opera Company collapsed last Saturday night in the city of Mexico, leaving Manager Locke some \$8,000 behind in salaries and transportation dues. Manager Locke is reported to have telegraphed the managers with whom he had dates to cancel and fill with what they could. The company was to have opened at St. Louis Monday night.

A FIRST CONCERT.—The first concert of the Broadway Conservatory grand amateur orchestra of one hundred performers will take place at Scottish Rite Hall, May 28.

HARRY PEPPER'S BALLAD CONCERTS.—Mr. Pepper will give his sixth (and last of series this season) ballad concert on Thursday evening, May 21, at Hardman Hall, on which occasion his selections will be a review of the

preceding concerts, which will include ballads selected from the following types, viz.: English, Irish, Scotch, American, Military, Nautical, Rural, Domestic, Love, War and Chase. These ballad concerts will be continued next season.

ALFREDO BARILI.—Alfredo Barili, who has been quietly doing musical missionary work in Atlanta, Ga., was tendered a complimentary concert by the Polymnia Club in that city some time ago. Mr. Barili directed, and the concert was an eminent success. Mr. Barili will soon be in New York, for he sails from here to Wales, where he generally spends a month with his aunt, Adelina Patti.

A SEIDL CONCERT.—Anton Seidl and his grand orchestra next Sunday evening at Lenox Lyceum.

BALTIMORE NEWS.—The Oratorio Society of Baltimore produced "Mors et Vita" on Saturday last.

On Friday last Mr. Otto Sutro sent out copies of a circular letter to several Baltimoreans and to Andrew Carnegie, of New York, soliciting ten subscriptions of \$25 each to complete the guarantee fund of \$2,500 to place the Oratorio Society in a position to meet any deficit that may have to be met at the end of this season and hold good for subsequent annual deficits until the total amount is exhausted. Yesterday Mr. Sutro received the following from Mr. Carnegie: "Please put me upon your guarantee fund for one half of the amount lacking, namely, \$125. Wish your society success."

Miss Elsie Conrad, pupil of Richard Burmeister, gave an interesting recital on the 7th.

SHE SAILED YESTERDAY.—Mrs. Ritter-Goetze, who sailed for Europe yesterday on a six weeks' trip to visit her husband, will return to this country in time to participate in the Newark German Singing Festival.

CONRIED GOES SOUTH.—The Conried Opera Company will open up on June 7 and continue until October 1 at the Oak Cliff Summer Theatre. Oak Cliff is a suburb of Dallas, Tex., and numbers about 75,000 inhabitants, having been built up by T. L. Marsalis, the Jay Gould of the South.

AMERICAN CONSERVATORY OF MUSIC, CHICAGO.—The annual summer normal session of the American Conservatory of Music, Chicago, will be held at Chickering Hall, from July 6 to August 1. Lectures on various subjects will be delivered by Director J. J. Hattstaedt and other members of the faculty.

CHICAGO CHAMBER MUSIC.—The second concert by the string quartet of the Chicago Musical College, under the direction of S. E. Jacobsen, which was given Tuesday evening, the 5th inst. at the new Kimball Hall was a very enjoyable affair. The instrumental numbers were the Spohr and Cherubini quartets, which were well interpreted, Messrs. Hyllested and Jacobsen played the Arthur Foote sonata for piano and violin in a finished manner, and Miss Eva E. Wycoff sang very nicely songs by Goring Thomas and Meyer Helmund. The Chicago Musical College string quartet, under the direction of S. E. Jacobsen, will give the third and last of its series of chamber concerts at the new Kimball Hall on Thursday evening the 14th inst. The entire program will be devoted to Beethoven. Two quartets, No. 8 and 11 in F minor, will be the instrumental numbers. Mr. Hyllested will play the sonata, op. 67, and L. A. Phelps will sing the "Adelaide."

FIRST OF THE EXCURSIONISTS.—Miss Louise Gerard leaves for London May 28. Mr. Albert Thies returns to London during May and will be here again in October.

POSITION.—Miss Sophie Fernow, concert pianist, desires a position as teacher for advanced classes in a conservatory of music or young ladies' seminary. The highest certificates from Professor Klindworth, Amelia Joachim, Professor Scharwenka and others testify to her ability as pianist and thoroughness as a teacher. Refers also to Mr. Chas. F. Tretbar, Steinway & Sons, New York, and to Mr. Otto Sutro, Baltimore, Md., to whom applications may be sent.

LADY INSTRUMENTALISTS.—Wanted for the American Ladies' Symphony Orchestra first-class female orchestral players. An entire season's engagement offered. Violin, viola, 'cello, bass, flute, clarinet, French horn, oboe, cornet, trombone, bassoon and tympani players. Call or address Manager Ladies' Symphony Orchestra, 1441 Broadway, New York.

WHY?—Why Mr. John Philip Sousa and his band of United States Marine Corps should have given a concert last Sunday night at the Lenox Lyceum is a difficult problem to solve. The music they made was fit for a picnic excursion or a political torchlight procession. They butchered Wagner, Weber, Berlioz and other composers, until the air was as sanguinary as their uniforms, and they capped the climax when they played a "symphonic poem" by their leader called the "Chariot Race." It could have been dubbed "a race on the L road" with more truth. Mr. A. L. Guille, who possesses a pure voice and style, sang an aria from Verdi's "Jerusalem" and Gounod's "Ave Maria." He won great applause. Marie Decca sang in indifferent fashion an aria from "Perle du Brésil."

Correspondence.

San Francisco Music.

SAN FRANCISCO, April 22.

CONSIDERABLE post-lenten activity seems to pervade musical matters. The faithful rallied in swarms to encourage Leuchsa last week at his entertainment in the Grand Opera House for the benefit of a Catholic charity. The signor has reason to feel highly gratified at the success of his benevolent efforts.

The tenor Guille, who came with the Hess Company and has been recently gleaming in the Tivoli pastures, is about to seek new fields of operation, as "a farewell testimonial to the greatest living tenor" took place in Odd Fellows Hall last Sunday, when, according to the "ad," we had our last opportunity "to hear the greatest tenor the world ever produced." He goes to New York immediately.

D. Speranza, a veteran Italian, who came here twenty years ago and has for many years been at the head of a musical institute devoted to the encouragement of enthusiasts in the direction of Italian opera, has just died at the advanced age of seventy-six years. His funeral occurred yesterday and was largely attended by his fellow musicians, who united to make the musical services conspicuously fine.

Speranza was a skillful musician of the Italian school. I first remember him as conducting the debut of Miss Sontag, a local aspirant for the glory of her celebrated ancestor, who, upon her return from Europe, made an appalling fiasco and has never been heard of since. He was the author of a book published here, which by a catalogued system of given phrases told the amateur, or anyone else, how to "compose" to any extent. It was ingenious and a mountain of labor for the author, but was not a success and has passed into oblivion.

Another well-known name is printed in the death notices to-day. August Zech, son of a pioneer piano maker, educated abroad and for the last ten or fifteen years one of our most worthy and esteemed teachers, is to be buried to-day at the age of thirty-three years. He was a hard student and modestly energetic in promoting the interests of the profession. He was secretary of the Teachers' Society when it existed and was also the conductor of the Arion Society. He was our first and only student of the Jankó piano, having purchased one of them upon which he was perfecting himself.

Mr. Zech died highly respected and mourned by many warm friends. Master Frederick Williams, a boy soprano from Westminster Abbey, is giving nightly concerts in Metropolitan Temple to increasing attendance. He has the aid of Mr. C. A. E. Harris, a Montreal organist, and of various local talent, notably of Miss Florence Fletcher, a charming young lady violinist, whose admirable playing is quite as attractive as the singing of the boy. Master Williams is a very fine specimen of his kind. He renders his arias with admirable style and finish, but he fails to catch my sympathies and "drown the eye," as the eloquent little Kavanaugh never failed to do.

The Bandurristos, a company of young gentlemen who have quite successfully emulated the performances of the Spanish students, give their annual concert this week. They will have the vocal aid of Mrs. Mary Wiman Williams, who has recently assumed the position of a star of the first magnitude in the local vocal heavens. Mrs. Williams was the triumphant "Girofla" at the late amateur performance, and is the new soprano at Trinity Church. She has resided here several years, but only lately became so conspicuous.

Mr. Alfred Wilkie announces a concert for the 8th prox. Kohler & Chase have finally escaped from the wilderness where they've been awaiting "the promised land," like Moses and Aaron, for nearly a year, and are now in their new quarters on O'Farrell street, near Market, in the finest music store in America! I think I am entirely safe in the assertion. Space prevents me from describing the splendor of Mr. Chase's surroundings. I can only express the hope that my excellent old friend will long be spared in health and spirits to guide the firm's career in the new home as he has done so many years in the past. I know of no better man in any business anywhere.

Byron Mauzy, who, besides running a large piano wareroom by day, has had no end of concerts there by night, at which the callow youth and gentle maiden can connubiate and acquire a matrimonial trend, has at last been caught in his own snare. His hymeneal taking off was announced this week. But I presume the concerts will go on all the same after Mauzy returns from his temporary exile at the Del Monte, whither he went to hide his blushes.

The Powell Street Theatre has reopened as a temple of the drama, with "Master and Man." "Kajanka" is at the Bush Street.

H. M. BOSWORTH.

Boston Budget.

BOSTON, April 26.

AFTER hearing Friedheim twice in varied programs will give me impressions of his playing. First, he does not bear the least personal resemblance to Liszt. The only thing about him which can in the least possible way mark him like his master is his long, straight hair.

Liszt's personal appearance was attractive and impressive to the extent that all strangers meeting him would look at, watch and remark upon him as a wonderful man.

There is nothing wonderful about Friedheim in his looks or actions to mark him different from any other man of good physique and possessing a bright, intelligent face. Second, there is but one musical resemblance to Liszt, and that lies in his great power and facile execution. Friedheim is a thoroughly well equipped pianist, possessing a good physique, power of endurance, a strong, well made hand, with fingers wonderfully well trained in all that pertains to execution.

Now, possessing all these useful requirements, it seems passing strange he does not always play well. Friedheim plays both well and bad. To make our assertion clear will take his rendering of Beethoven's sonata C major, op. 23, generally considered the most exacting in technical difficulty, for an example. The first movement was characterized by good tempos, clean cut, finished scale work; reverent, thoughtful delivery, evincing care, study and appreciation of the music.

The phrasing was excellent throughout and the whole movement was satisfying to the most exacting critic. The second movement was less satisfactory, in that the left hand overpowered the right to the extent of making it unmelodious, marring its intrinsic beauty. The first part of the last movement was perfection, but when it came to the change of key in A flat the left hand again pounded out metallic, hard tones, covering up entirely the difficult triplet scale passages of the right hand. The right hand apparently played right on its spinning wheel course, regardless of how it was being inundated by its brother's left. Clear, distinct phrasing is always to be desired, but when carried to sledge hammer length it ceases to be a virtue. The tendency of Mr. Friedheim is to pound more with the left than with the right hand and this makes his playing unequal and unmusical at times. The G flat etude of Chopin and the C minor were taken at tremendous lightning speed, showing the great virtuosity of the man. In the B flat minor sonata of Chopin we can only speak of the funeral march, which was played more to our liking than any artist heard this season, even to Pachmann. The closing number, the colossal

fantasy of "Don Juan," showed what a wonderful virtuoso Friedheim is, but it does not stamp him as a genius.

To be a wonderful, dexterous virtuoso does not require genius but a vast deal of hard work, and Mr. Friedheim shows undoubted proofs of having performed that work. Mr. Pachmann is a specialist, showing great genius in the department of music he has studied, but what he could do as an all round virtuoso like Friedheim is only a question of conjecture. Franz Bendel was the best representative of Liszt I ever heard; he had real genius as well as executive ability, and he looked, acted and played more like the master than any other of his so-called scholars.

The good people of Weimar will fully bear me out in this assertion. The performance of "Parsifal" which took place here some time ago has stirred up considerable feeling in certain quarters, but as I was not one of the favored ones present, know nothing about the matter.

JAMES M. TRACY.

Toledo Correspondence.

TOLEDO, Ohio, April 26.

THE much advertised concert to be given by Franz Rummel, the eminent pianist, at the Wheeler last week proved to be a stupendous fiasco, not, however, through any fault of Mr. Rummel's. Those who had purchased tickets were met with this legend, posted on the entrance door of the theatre: "Concert postponed for two weeks." It appears that Mr. Rummel had been engaged to appear at the Wheeler by Mr. J. B. Bulley, of this city, giving the pianist, it is alleged, a guaranty. Mr. Rummel arrived on the morning of the day of the concert (to be), and made arrangements for his money to be paid at 6 o'clock P. M. Mr. Bulley failed in his promise and Mr. Rummel refused to appear. It is hardly likely that the pianist will appear here at a later date.

A very pleasing concert was given at the Wheeler Opera House, Friday evening, under the auspices of the Foreign Missionary Society of St. Paul's Church, by Mrs. Geneva Johnstone-Bishop, assisted by local talent. Mrs. Bishop's singing is always enjoyed by Toledoans (she formerly resided here), and her sweet and powerful voice was never heard to better effect. She takes the higher notes with perfect ease, and in "St. Agnes," a solo written especially for her, her pure, rich voice completely filled the opera house. Mr. J. L. Pease in baritone selections scored a success, and a pleasing violin solo was rendered by Mr. Robert Tipple. Mrs. Ray's piano solo showed that she possesses considerable talent. But the novel attraction of the evening was the cornet duets by Mr. James P. Locke, of this city. The difficult performance of playing the first and second parts of a melody on two cornets at one and the same time has never hitherto been successfully accomplished by any other player but Mr. Locke that I know of. The dual rendition on two instruments has attracted considerable attention in the East, where Mr. Locke has appeared. His playing of "The Blue Bells of Scotland," with variations, called forth the warmest applause, and he was obliged to respond with several encores. Mr. Locke's sister, Miss Nellie, is his accompanist.

Excellent music was furnished at Odd Fellows' Temple during the exercises last Sunday, held in observance of the seventy-second anniversary of the order, by the quartet which consisted of Miss Doolittle, Mrs. Miller, Messrs. Fred. Seubert and Colton, all of Toledo.

The First Congregational Church of this city frequently gives very excellent Scripture and song services. All of the music of the service given last (Sunday) evening was from Gounod, except the hymns and organ prelude and postlude. Some of the numbers were: "Send Out Thy Light," Kyrie—"Hear Our Prayer" (from Gounod's Masse Solenne), "Adore and be Still," Sanctus—"Holy! Holy! Lord," "Ave Maria," soprano solo, Mrs. Currier, with organ and violin (Scammell and Trost), Benedictus—"Blessed is He," Gloria in Excelsis, with solo, Mrs. Currier and trio Mr. and Mrs. Currier and Mr. Howell.

Gilmore's Band will give a concert Sunday evening, May 17. That Arthur Friedheim would appear in Toledo was a mistake.

H. CROSBY FERRIS.

TOLEDO, Ohio, May 5, 1891.

THE pupils of Miss Rose Clouse, assisted by Miss Hattie Gasser, soprano, and Joe Fisk, violin, gave a musicale at Memorial Hall the 27th. The program embraced compositions by Schulhoff, Lichner, Koellner, Merkel, Ritter, Raff, Meyer-Helmund, Leschetizky and Schubert-Heller. The work of all was highly creditable and the performance of several of the more advanced pupils was finished and artistic. Master Fisk played Rubinstein's melody in F in a pleasing manner, and for an encore played a polonaise that contained difficulties of execution which the young player overcame in a proficient manner.

Miss Hattie Gasser sang De Koven's Japanese lullaby and "One Voice I'll Ever Trust," by Holst. Her modest manner and musical voice gained the sympathy of the audience and she was generously encored. Being young, her voice has not the carrying quality desirable, but training should develop an excellent soprano. Mr. Otto Engwerson came forward and sang three numbers in his inimitable manner, adding an unexpected pleasure to a meritorious program.

Miss Edith Kent's pupils will give a piano recital this week at the home of Mr. and Mrs. S. T. Fisk. The young ladies will be assisted by Mrs. Barbour and Mr. Waite. The program promises an interesting and artistic performance.

A number of the young ladies of Lower Town organized a musical society early in the winter, under the leadership of Miss Helen Beach, and which is entitled the Eurydice Club. The society has been holding rehearsals during the winter weekly, and will give a concert soon, at which Mrs. Addie Chickering Haugh, of Ann Arbor, Mich., will assist.

Mrs. John B. Ketcham, second, and Miss da Costa Ricci have announced a musicale on the evening of May 12, and Miss Rose Clouse also announces a May concert, at which Mrs. Ida Bond-Young, Mr. Otto Engwerson and the best local talent will take part.

And these events, together with Gilmore's appearance Sunday evening next, will doubtless close Toledo's musical season. H. CROSBY FERRIS.

Kansas Correspondence.

KANSAS CITY, Mo., April 23, 1891.

IF quality, quantity and unbounded enthusiasm can be taken as a criterion for appreciation of musical genius, then Carl Busch, Kansas City's gifted and ambitious composer, should feel proud of the representative musical and cultivated audience that listened to his composition at the testimonial concert tendered by his friends, Tuesday evening, April 21, in the Y. M. C. Auditorium.

The program, while just a bit heavy as regards the soloists, afforded ample scope to display the poetic temperament and musical ability of the young composer, whose appreciation of art seldom permitted him to sacrifice art for effect, thereby elevating his compositions in himself above the average music and composers of to-day.

It is much to be regretted that some of his orchestral music, especially

the string movements, in which he excels, could not have been rendered. However, enough was presented to indicate that in Mr. Busch Kansas City has a musician and composer that any land may well be proud to acknowledge. Mr. Busch is nothing if not original, and the blending of his melodious themes with his rich and original harmonies is of great interest. His exquisite use of the abrupt cadenza and modulations keeps one on the constant alert, and the impression left is one of peculiar pleasure. It is easily seen that the composer is permeated with a wonderful depth of feeling, indicated also by the comparison of the different numbers, which show evident improvement, his last being the best.

Of the two choruses the "Hunting Song," the rendition of which was a trifle weak on account of uncertainty of parts in the double quartet, proved the most attractive.

The aubade for flute, excellently interpreted by Mr. Massimo, is an admirable composition.

The romance for violin would prove more interesting with orchestral accompaniment.

The piano sketches, "Solitude" and "Waltz Capriccio," are very dainty movements and were admirably played by Mr. Fisk.

The nocturne for cello, while not pretentious, deserves mention on account of the excellent rendition by Mr. Mathieson.

The "Spring Song," with violin obligato, was well rendered by Mrs. Beardsley and Mr. Moodie, the former being in excellent voice.

The "Skating Song," a late composition, proved to be the gem of the evening. The song, encompassing two octaves, was magnificently rendered by Mr. N. Du Shane Cloward, and being of the order of the "Toreador," from "Carmen," was admirably adapted for Mr. Cloward's excellent baritone, and he has never sung with such effect since his sojourn in the city. The appreciation was shown by unstinted enthusiasm on the part of the audience.

The talented musicians who so willingly tendered their assistance in the interpretation of Mr. Busch's compositions, while confined to natural limitations of a young composer, need not regret having devoted themselves to Mr. Busch's music for an evening.

By the way, a young debutante, Miss Lorina Searcy, made herself quite prominent by admirable and faultless work.

BEETHOVEN CONCERT.

The last of the chamber concert series of the Beethoven Club was given Tuesday evening at Music Hall, Mr. Charles Stevens, of Detroit, being the soloist. Mr. Stevens was in excellent voice, and his method is such as to make all that is possible of his numbers.

Schubert was the selected composer of the evening. Mrs. Behr's renditions of the piano selections were in her usual brilliant and excellent manner, and with the assistance of Mr. Charles S. Darling, who, by the way, is a delightful performer, she played the "Fantaisie" as arranged by Liszt for two pianos as the closing part of the evening. It must be confessed that the interpretation was excellent in every way.

NOTES.

The Apollo Club, the best organization of male voices that Kansas City has had, give a concert at the Coates Opera House on May 26 under the auspices of the Kansas City Commandery No. 10, Knights of Templar. Through the exertions of Mr. S. Khronberg, Theodore Thomas and his orchestra appear at the Warden Grand May 30, matinee and evening. Raphael Joseffy as the soloist.

The Young Ladies' Orchestra, a promising organization under the direction of Von Rola Macielinski, make their second appearance at Chickering Hall, Thursday, April 30. Yours truly, B. SHARE.

Denver Notes.

DENVER, April 30.

A COMPLIMENTARY concert will be given Mr. Leroy Moore at Trinity Church to-night. Mr. Moore will return to the East to live. He came here from Kansas City and has had charge of the large chorus choir of Trinity for nearly a year.

The "D. H. M." Male Quartet made its debut a few evenings ago and created a favorable impression. It takes the above initials in honor of its director, Mr. D. H. Morrison, formerly of Philadelphia.

The St. Cecilia Quartet, composed of ladies, is a new acquisition to Denver's musical circles. Its members are favorite singers.

W. A. G.

Music in Toronto.

TORONTO, May 6, 1891.

CONSPICUOUS among the principal events of this season was the production on April 23, 24 and 25 of Gilbert and Sullivan's "Iolanthe," by the Harmony Club, under the auspices of the Royal Grenadiers, one of our crack volunteer regiments. The Harmony Club is essentially a fashionable organization. Its president, to whom a large measure of the club's prestige and success is due, is Mr. Albert Nordheimer. With him are associated a dozen or more active officers, while the conductor's baton is now wielded by Mr. E. W. Schuch. Mr. A. H. Bell, of New York, acts as stage manager. In the performances now under mention there were a chorus of sixty excellent voices and an efficient orchestra, while the principal parts of the cast were distributed as follows:

Phyllis	.....	Miss Maud Gilmour
Queen of the Fairies	.....	Mrs. Frank Mackelcan
Iolanthe	.....	Miss Lash
Celia	.....	Miss Parsons
Leila	.....	Mrs. James Crowther
Fleta	.....	Miss Sybil Seymour
The Lord Chancellor	.....	Mr. A. H. Bell
Earl of Mountarat	.....	Mr. J. A. Macdonald
Earl Toller	.....	Mr. T. C. Beddoe
Private Willis	.....	Captain Manley
Strephon	.....	Mr. J. F. Kirk

The original intention was to have given only two performances, but there was such a rush for seats and so many people were left out in the cold, gnashing their teeth, that a third presentation was felt necessary.

To deal with the principal singers in detail would involve too much space, but it is certainly true that, as amateurs, they were in every way admirable, while the first three—Miss Gilmour, Mrs. Mackelcan and Miss Lash—won successes which professionals only too rarely attain. Mr. A. H. Bell, of course, does not come in the category of amateurs. His "Lord Chancellor" is simply inimitable. The three principal fairies and Messrs. MacDonald, Beddoe, Manley and Kirk were the recipients of favorable recognition, which was well deserved.

Everything in connection with the stage management reflected the greatest credit upon Mr. Bell, while the conductorship in Mr. E. W. Schuch's hands could not possibly have been more satisfactory. Every detail in the musical requirements was attended to with a degree of care and with such a thorough appreciation of the composer's ideas that really nothing was left to be desired in the interpretation, and it is generally conceded that, taken in all, never before was an amateur operatic performance given here with the same éclat or success.

HASLAM VOCAL SOCIETY CONCERT.—A strong feature in Toronto is the fondness for unaccompanied vocal music which has been developed principally, if not wholly, within the past six years through the efforts of Mr. W. Elliott Haslam, with whose career as a musician you are, of course,

well acquainted, and of whom some time ago you gave an interesting biographical sketch.

I have heard several of the most highly reputed musical organizations, East and West, in the United States which make a specialty of work similar; but to go no farther, I have no hesitation in saying that nothing in my experience has ever surpassed the performance, from an artistic standpoint, of the Haslam Vocal Society in their concert given on Thursday evening, April 30.

I have, of course, often before heard concerts of the same character under Mr. Haslam's direction, but with comparative—I say comparative—indifference, the indifference being attributable to the fact that choral music, with the support and coloring of an orchestra, had greater attractions for me. On this occasion, however, everyone capable of forming an opinion at all must have been struck with the perfectly balanced tone of the 112 voices. These also in points of blending, true intonation, absolute precision, and an invariable observance of the delicate and also the pronounced shading, gave evidence of the most thorough work on the part of the musical director and his society. The points of excellence indicated cover about everything requisite in unaccompanied vocal music, provided the program itself be satisfactory. This I send herewith, so that you may judge for yourselves.

PROGRAM.

Part First.

Part song, "You Stole My Love".....	W. Macfarren
The Haslam Vocal Society.	
Solo violoncello, fantasia caractéristique.....	F. Servais
Miss Flavie Vanden Hende.	
Part song, "Night".....	J. Rheinberger
The Haslam Vocal Society.	
Romance ("Les Huguenots").....	Meyerbeer
Mr. Andreas Dippel.	
Part song, "Farewell to the Sea".....	F. A. Gevaert
The Haslam Vocal Society.	
Scena, "Qui Sdegno".....	Mozart
Mr. Myron W. Whitney.	
Part song, "The Chimes of Oberwesel".....	H. Baumer
The Haslam Vocal Society.	
Duet ("Martha").....	Flotow
Messrs. Whitney and Dippel.	
Motett, Psalm alibi, "Judge Me, O God".....	Mendelssohn
The Haslam Vocal Society.	
Nocturne.....	F. Chopin
Tarantella.....	Popper
Miss Vanden Hende.	
Song, "Three Fishers" (by request).....	Hullah
Mr. Whitney.	
Serenades.....	"Only Thou".....E. Lassen
"Evening".....	
The Haslam Vocal Society.	
Songs.....	"Ich Lieb Dich".....Grieg
"Wanderlied".....Schumann	
"Frühlingzeit".....Becker	
Mr. Dippel.	
Song, "A Mariner's Home's the Sea".....	Randegger
Mr. Whitney.	

As to the artists who interspersed the program I need say but little. They are well known to you and all three received encores and recalls *ad infinitum*.

To the Haslam Vocal Society congratulations are due upon having furnished one of the greatest treats of Toronto's musical season.

Noticeable coming events which will just about close up music for this season are Torrington's orchestral concert, May 12, and the Santley-Burch vocal recital, under the auspices of the Philharmonic Society, May 19.

SMIF.

Syracuse Letter.

SYRACUSE, N. Y., May 1.

THE last season has been an eventful one in musical circles and the music loving people of Syracuse have no reason to complain over the class of entertainments given. For a city of its size—90,000—Syracuse has a large number of able musical artists, but I hardly think the audiences which turn out to hear the fine attractions presented do the city justice. To be sure, the March Musical Festival at the Alhambra was largely attended, but even then the receipts of the eight matinee and evening concerts would not again warrant a similar venture, were the promoters of the festival impelled by strict business motives. But the festival gave a decided impetus to musical matters generally in this town, and a similar undertaking next spring may meet with better success financially.

Italo Campanini, always so well received in this city, was given a reception almost reaching an ovation, and the other soloists, Miss Clementina De Vere, Mrs. Jennie Patrick-Walker, D. M. Babcock, Fritz Giese and Felix Winternitz were warmly received. Mrs. Charles E. Crouse, of this city, *ad libitum*, of the New Old South Church, Boston, and Tom Ward, of this city, both so well known here, sang exceedingly well and made many new friends among their own townpeople. Carl Zerrahn's orchestra was one of the principal attractions.

"Patience" had a very pretty presentation at the Wieting Opera House on the 20th ult. by a company of local amateurs, who did themselves much credit. Prof. Grove L. Marsh was the musical director, and the stage matters were under the supervision of Harry L. Dixey, of New York. The piece was given for the benefit of the Syracuse Tennis Association.

The English ballad concert of the Hatton Quartet on the 14th ult. was one of the good things of the month. Mrs. Jennie Patrick-Walker sang Sir Henry Bishop's "Should He Upbraid" in most delightful voice, and was heard to advantage in other selections. Miss Minnebel Smith, of this city, whose popularity is scarcely equalled by any local singer, received a most enthusiastic reception. Her splendid contralto voice was seldom heard more pleasingly. A part song by ten voices was a feature of the concert, the ladies, Miss Hattie Zankel, Miss Mamie Pitkin, Miss Alice Cummings and Mrs. George Hoff being the bright stars of the galaxy. Mrs. L. E. Fuller and Prof. C. H. H. Sippel contributed piano solos. The members of the quartet, Messrs. Tom Ward, J. H. Weimer, E. G. Marquard and L. P. Brown, sang well both in their quartet work and in solo parts. The Hattons are very popular in Central New York State.

The Syracuse Madrigal Club will give their third and last concert of the season at Music Hall on Thursday evening, May 21. The program has not yet been announced, but Mr. Ward assures us that some new faces will be seen among the stars.

ONONDAGA.

Music in Syracuse.

SYRACUSE, N. Y., May 8, 1891.

A TREMENDOUS audience was gathered together at the Wieting Opera House last night to listen to a concert by Gilmore's Band. The assisting artists were Miss Ida Klein, soprano; Miss Louise Mantell, contralto; Mr. Sartori, baritone; Miss Maude Powell, violinist, and the veteran Campanini. Although interest centered particularly in the latter by virtue of his having sung here with great success at the fes-

tival in March, there is no doubt that the honors were carried off by Miss Klein and Miss Powell.

The latter had never been heard here and instantly won her way to public favor.

Her selection was the "Faust" fantasia, by Sarasate, and she played it in a fashion absolutely flawless.

Her intonation is always true and pure, her technic correct and she bows with a graceful ease and freedom that may be expected from a man but scarcely ever realized in a woman.

Should Miss Powell ever visit us again she may be sure of a royal welcome. Miss Klein was heard here last year and confirmed the excellent impression she made then.

Her voice and style have seemingly broadened and she sings with a repose of manner that is quite refreshing.

Miss Mantell possesses a contralto voice of great range and power, but her schooling is sadly wanting in refinement.

Her rendition of "O Mio Fernando" was against all accepted versions of that great aria, and the composition suffered in consequence. On the other hand, the "Brindice" from "Lucretia Borgia," which she gave for an encore, was sung almost faultlessly, being invested with all that abandon the number calls for.

Campanini was in poor voice and sang the beautiful "Celeste Aida" with more force than elegance. He made it evident to all present that his voice has departed beyond recall; even his marvelous phrasing of former days is now only a memory. He sang for an encore "Good-bye, Sweetheart, Good-bye," and this brings out the coincidence that Brignoli in his declining years sang this same number frequently.

The band was in its usual good form, but it is doubtful if such programs as Mr. Gilmore presented last night accomplished anything in the cause of art.

The overture to "Semiramide" may have been good twenty-five years ago, but at the best it is but circus music.

Gillet's "Loin du Bal" was written for strings and loses its effect when played by a lot of shrieking clarinets.

The same may be said of Schumann's "Traillerei."

The concert closed with a symphonic poem by Sousa called "The Chariot Race."

PIZZARO.

Ottawa Correspondence.

OTTAWA, Canada, May 2, 1891.

I HAD the pleasure of attending a piano recital given in St. James' Hall, on April 28, by Mr. Ernest Whyte, who has lately returned from Leipzig, where he has been under the tuition of Martin Krause. Mr. Whyte is a native of Ottawa, and prior to his departure for Leipzig had given evidence of his love of the art, as well as a strong desire to interpret the best masters. Reference to his programs of March 30, 1882, November 30, 1884, and March 25, 1886, reveals a daring that might be looked upon as very unusual in an amateur, while, at the same time, pointing to a determination to conquer the difficulties and revel in music of the highest class.

His program of 1884 contains the names of Jadasohn, Lachner, Scharwenka, Beethoven, Schubert, Schumann, Gade, Chopin and Weber. In that of 1886 we find some of these with Corelli, Scarlatti, Dvorak and Reinecke.

Even in those days Mr. Whyte acquitted himself with credit, though as a matter of course no amateur could be expected to achieve equal excellence in all his efforts; nor did he. I have before me his latest program, which contains excerpts from Bach, Scarlatti, Beethoven, Bülow, Mozart and Chopin, and I am free to confess that Mr. Whyte's improvement in general rendition, technic, phrasing, interpretation and treatment is marvelous. Mannerisms apparent in former years have been removed, and instead we find a clean execution, combined with intelligent articulation. In my opinion Mr. Whyte attained his altitude in C minor fantasia, Mozart, and in Beethoven's F minor sonata, his treatment of the adagio being exceptionally good. Next I rate the nocturne in B flat minor, Chopin. A little more warmth of expression might be infused; otherwise Mr. Whyte's work was most highly to be praised.

To Mr. F. C. Smythe, Mus. Bac., T. C. D., now of the Canadian College of Music, Ottawa, belongs the honor of having prepared the first instrumental candidate for the Montreal scholarship in the Royal College of Music, London, England. Miss Russell, of Montreal, is the fair recipient of the privilege of this scholarship, which entitles her to three years' gratuitous tuition, with many other advantages, at one of the best schools of music in the world.

LEONATUS.

Knoxville, Tenn.

ON Sunday night, April 19, at the Second Presbyterian Church, to a large, fashionable and cultured congregation, a musical lecture was given by the Rev. Dr. Southerland on "Sacred Music," assisted by the quartet choir of the church, consisting of Misses Fleming and Carter, and Messrs. Oliver and Tucker, Professor Garrett presiding at the organ. The reverend gentleman gave a broad view of sacred music from the time of Solomon down to the present time. He contrasted the music of the Catholic Church with that of the Protestant Church in a liberal manner, which gave great credit to his large heart and musical taste. The program of music to illustrate the lecture was carefully selected, and in some parts was touching and pathetic, especially when describing the death of a musician on the battle field during the late unpleasantness. The singing of Miss Mary Fleming deserves especial notice. She possesses a voice of sweetness. This departure from the regular service marks an advancement in church musical culture and taste that is desirable and attractive, which will result in much good and benefit generally.

I. L. DA VIES.

Pittsburgh Correspondence.

MAY 2, 1891.

THE Mozart Club has just closed its most successful season since its organization by giving two most excellent concerts. The first, which took place on Thursday evening, April 30, was given entirely by the magnificent Boston Symphony Orchestra, under the able and skillful leadership of Arthur Nikisch, assisted by Mrs. Arthur Nikisch, vocalist.

PROGRAM.

Symphony No. 1, in B flat.....Schumann
Canzonetta and Page's aria, from "The Marriage of Figaro".....Mozart
Andantino and scherzo, from Symphony No. 4, in F minor.....Tchaikowsky
Symphonic poem, "Danse Macabre".....Saint-Saëns
Songs with piano—

"Die Quelle".....Goldmark
"The Goldsmith".....Gade
"Bon Jour, Suzanne".....Delibes
"Waldweben," from "Siegfried".....Wagner
Prelude, "Die Meistersinger".....Wagner

The second night was principally a choral concert, when Verdi's "Requiem" was given by a chorus of 150 voices, with the assistance of the Boston Symphony Orchestra.

This concert was prefaced by the performance of Liszt's symphonic poem "Tasso," which was an appropriate introduction to so solemn a choral work.

The soloists announced on the program were as follows: Mrs. Geneva

Johnstone-Bishop, Miss Lena Little, Mr. Paul Zimmerman, Dr. Carl Martin. However, on account of the sudden illness of Mrs. Bishop, Mrs. S. C. Ford, of Cleveland, Ohio, was substituted, and her performance, as well as that of her associate soloists, was exceedingly effective. The interpretation of the work was admirable throughout, a fact which reflects no little credit on the conductor of the Mozart Club, Mr. J. P. McCollum.

The music lovers of this vicinity are looking forward with great expectation to the great May Musical Festival, which will receive its initial performance on Tuesday evening next, May 12.

SIMON BISSELL.

Charlotte, N. C., Correspondence.

THE festival of the North Carolina Choral Association in Charlotte, May 6 and 7, was a brilliant success. The Baltimore Symphony Orchestra, under Ross Junnickel, rendered valuable assistance, and was particularly fine in Grieg's "Peer Gynt" suite and Svendsen's "Norwegian Rhapsody." Miss Jennie Dutton was very successful in the "Creation," showing to great advantage the beautiful tone and flexibility of her voice.

In Parker's "Redemption Hymn" and Gaul's "Holy City," Miss Marion Weed, the New York contralto, distinguished herself and elicited great enthusiasm. Mr. William J. Lavin found little scope for his fine voice in "Holy City" and "On Shore and Sea" (Sullivan), but in the "Creation," particularly in the air, "In Native Worth," he scored a brilliant success.

Miss Kate Gerlach, of Cleveland, Ohio, did most acceptable work in Bruch's "Fair Ellen" and "On Shore and Sea." Gustav Berneke, a young basso, who scored such success in the Petersburg concerts last week must have been very much delighted at his enthusiastic reception, and his noble voice and careful work were genuinely appreciated. The chorus, numbering about two hundred and forty voices, under the baton of Mr. Joseph Maclean, conductor of the Charlotte Philharmonic Society, showed great improvement over last year, both in quality of tone and certainty of attack.

A spacious auditorium, with seating capacity of 3,000, was occupied for the first time, and the city was thronged with visitors, the audience numbering from two thousand to two thousand five hundred. Already plans are making for next year's festival, which will be on a much larger scale.

HANS HEILIG.

Wysham on Wysham.

A N Evening with California Authors and Composers," at Oakland, Cal., was attended by a large audience at the Congregational Church, on April 17. The program, ornamented by the flower of the "Eschscholtzen," was a dainty menu of very choice literary and musical productions of well-known local composers and writers.

Miss Augusta Lowell, who has attained much deserved celebrity as an organist here and in New York and is a refined composer, was represented by two numbers on the program. Both were well rendered and enthusiastically received. Prof. I. H. Rosewald, accompanied by Miss Ada E. Weigel, played a paraphrase for violin and piano, op. 25, which was scored with great skill and beauty and played with fine taste and expression. The literary portion of the program was most happily selected from the gifted works of John Vance Cheney, Bret Harte and Edward Rowland Sill. About fifteen minutes was allotted Mr. Frederick S. Stratton to give a sketch of "The Prose and Poetry of Our Own State." The charming criticism and keen appreciation of this gentleman of the unique quality of work he characterized as distinctively Californian filled his hearers with a sense of pleasurable pride that so much admirable local talent had arisen in so short a period of the State's history.

A very enthusiastic reception awaited Mr. H. Clay Wysham, whose skill and exquisite taste in the use of the Boehm flute were already known, but whose work as a composer had not as yet been exhibited. Two selections of this writer were upon the program. One, a "Transcription of Kucklen's Heart's Desire" and "An Artist's Reverie" (a tone poem). These works were scored most gracefully for piano and flute and received at his hands a most charming and artistic treatment. Upon recall Mr. Wysham played "The Olden Days," a song of his own already published.

Miss Grace Dothea Fisher, an exceptionally fine dramatic reader, produced the characteristic works, "Luke" and "Society on the Stanislaus" of Bret Harte, with most excellent effect, and John Vance Cheney's "Kitchen Clock," and "Opportunity" and the "Fool's Prayer" of Edward Rowland Sill, were recited with remarkable dramatic power.

Financially, the entertainment was a pronounced success, and the "Literary Committee of the Christian Endeavor Society," under whose auspices it was given, deserve the thanks and congratulation of a very large and enthusiastic coterie of admirers.

H. C. WYSHAM.

American College of Musicians.

THE sixth annual examination will be held at the University of the City of New York, corner of University place and Waverly place, on Tuesday, June 24, commencing with the theoretic examination. There will be two sessions daily, and the papers will be given out as follows:

Tuesday, 9:30 to 12:30 A. M., harmony; 3 to 6 P. M., counterpoint.
Wednesday, 9 to 12 A. M., special theoretic paper in connection with the instrumental and vocal examinations; 3 to 6 P. M., terminology.
Thursday, 9 to 12 A. M., musical form; 3 to 6 P. M., history and acoustics. The demonstrative examinations in the various departments will commence on Friday morning at 9 A. M., and will continue until all the candidates are examined. The officers of the college for the year are:

E. M. Bowman, president; S. B. Whitney and Miss Amy Fay, vice-presidents; Robert Bonner, secretary and treasurer, 60 Williams street, Providence, R. I., of whom copies of the prospectus, examination papers for former years, and all information concerning the examinations can be obtained.

The board of examiners are: Piano—Dr. Wm. Mason, A. R. Parsons, Mrs. F. Bloomfield-Zeiser; voice—Mrs. Luisa Cappiani, J. Harry Wheeler, F. W. Root; organ—S. P. Warren, S. B. Whitney, Geo. E. Whiting; public schools—W. F. Heath, N. Coe Stewart, Wm. H. Dana; violin—S. E. Jacobson, J. H. Beck, G. Dannreuther; musical theory—Dudley Buck, W. W. Gluchist, Thos. Tupper, Jr.

Intending candidates are requested to notify the secretary before June 10.

CHICKERING HALL,

MONDAY, MAY 25th, 3 P. M.,

FREE LECTURE

By A. K. VIRGIL,

INVENTOR OF THE VIRGIL PRACTICE CLAVIER.

SUBJECT:

"Technical Economy in Pianoforte Study."

TEACHERS who are not satisfied with the work of their pupils and PLAYERS who are conscious of defects in their execution are cordially invited to attend.

Complimentary tickets can be obtained at Chickering Hall or the Music Stores. A course of Lecture Lessons, practically demonstrating the principles involved, free to all, will follow.

The Virgil Practice Clavier Co., 26 West 15th St.

Buffalo May Festival.

THE following are the programs for the great May festival:

Wednesday Evening, May 20.

Boston Symphony Orchestra.
Mr. Arthur Nikisch, conductor.

Soloists.

Miss Clementina de Vere,
Mrs. Julie L. Wyman,
Mr. W. H. Rieger,
Mr. Francis Fischer Powers.

PART I.

Overture, "Lenore No. 3".....Beethoven
Boston Symphony Orchestra.

Aria from "Don Carlos".....Verdi
Mrs. Wyman.

Aria, "O tu Palermo," "Sicilian Vespers".....Verdi
Mr. Powers.

Suite, "Peer Gynt," op. 46.....Grieg

"Daybreak,"

"The Death of Aase,"

"Anitra's Dance,"

In the Halls of the King of the Dovre Mountains. (The Imps are chasing "Peer Gynt.")

Boston Symphony Orchestra.

Mad scene from "Hamlet".....A. Thomas
Miss De Vere.

Minuet of the Will-o'-the-Wisps.....Berlioz

Dance of Sylphs.....Berlioz

Hungarian march.....Berlioz
Boston Symphony Orchestra.

Songs with piano:.....Massenet

"Enchantment,"

"Dormez-vous?"

"Heart Fancies,"

.....A. Goring Thomas

PART II.

"Eve".....Massenet

A MYSTERY IN THREE PARTS.

Eve.....Miss De Vere

Adam.....Mr. Powers

Narrator.....Mr. Rieger

Festival chorus of 500 voices, John Lund conductor.

Thursday Afternoon, May 21.

Soloist, Mrs. Arthur Nikisch. Franz Rummel, solo pianist.

Grande Polonaise.....Liszt
Boston Symphony Orchestra.

Aria, "Les Dragons de Villars,".....Maillard
Mrs. Nikisch.

"Nikra's Dream".....Godard

"In the Hammock,".....Godard

Scherzo Capriccioso.....Dvorak
Boston Symphony Orchestra.

Concerto in E flat major.....Liszt
Mr. Rummel.

Songs with piano:.....Goldmark

"Die Quelle,"

Florian's song,

.....Godard

Mrs. Arthur Nikisch.

Overture, scherzo, nocturno.....Mendelssohn

and wedding march.....Mendelssohn
Boston Symphony Orchestra.

Thursday Evening, May 21.

Soloists, Miss Mary M. Howe, Mrs. Mielke, Mr. E. C. Bushnell.

Overture, "Oberon".....Weber
Boston Symphony Orchestra.

Aria, "Ocean, thou Mighty Monster," from "Oberon".....Weber
Mrs. Mielke.

"The March to Battle".....John Lund

Mrs. Mielke, Mr. Bushnell and male chorus.

Rhapsody for orchestra.....Lalo
Boston Symphony Orchestra.

Bell Song, "Lakme".....Delibes
Miss Howe.

Symphony ("Rustic Wedding"), op. 28.....Goldmark

Wedding march, with variations—Moderato. Molto.

Boston Symphony Orchestra.

Song, "The Nightingale".....Alibeff
Miss Howe.

"Waldweben," from "Siegfried".....Wagner
Boston Symphony Orchestra.

"Vorspiel und Liebestod," from "Tristan und Isolde".....Wagner
Boston Symphony Orchestra.

Chorale, from "Meistersinger".....Wagner
Festival chorus.

Friday Evening, May 22.

Soloists, Miss Mary Howe, Miss Mary E. Fox, Mr. W. H. Rieger.

Symphony poem, "Lancelot and Elaine".....McDowell

Overture—Fantasia, "Romeo and Juliet".....Tchaikowsky
Boston Symphony Orchestra.

Songs.....Price

"Loveliest Flower,"

"In the East,"

.....Mulligan

Solo—"Bird Song," "Pearl of Brazil".....David
Miss Howe.

"Siegfried's Passage to Brünhilde's Rock," "Morning, Dawn and Rhine Journey," from "Siegfried" and "Götterdämmerung".....Wagner
(Arranged by Dr. Hans Richter.)

Boston Symphony Orchestra.

Songs.....Shelley

"The Arabian Slave,"

"Ah! 'Tis a Dream,"

.....Hawkey

Symphony in C minor, No. 5.....Beethoven
Boston Symphony Orchestra.

Solo, "Echo Song".....Eckert
Miss Howe.

Chorus, "To Thee, O Country".....Eichberg

Saturday Afternoon, May 23.

Soloists, Mrs. Nikisch, Miss Campbell, Mr. W. H. Rieger, Mr. E. C. Bushnell.

Overture and finale, from "Tannhäuser" (Paris version).....Wagner
Chorus (Children's).

Boston Symphony Orchestra.

Choral, "Our Father, 'tis to Thee".....Gluck

Part song, "Sweet Spring Evening".....Gluck

Solo, duet and chorus, "Sigh, Gentle Gales".....N. Lincoln
Children's Chorus.

Songs, with piano:

"In Liebeslust".....Liszt
"Bon Jour, Susanne".....Delibes
"Frühlingsnacht".....Schumann

Mrs. Nikisch.

Solo for flute, fantasia on themes from "Oberon".....Demersseman
Ch. Mole.

Anthem, "Who is Like unto Thee".....E. L. Baker

Soloists, Miss Margaret E. Campbell, Mr. W. H. Rieger.

Songs.....P. A. Schneckner

"The Old Stone Wall".....Schumann

"The Two Grenadiers".....Schumann

Largo.....Händel

For all the violins.

Songs.....Newcomb

"Favorite Eyes".....Helmund

"Double Loss".....Helmund

Songs.....Alfred Beirly

"Solo and chorus, 'My Dear Old Home'".....Alfred Beirly

Chorus, "The Banner of the Free".....Brinley Richards

Part song, "Good Night".....Franz Abts

Children's chorus.

Overture, "Euryanthe," Boston Symphony Orchestra.....Weber

Saturday Evening, May 23.

Soloists—Mrs. Mielke, Miss De Vere, Mr. Dippel, Mr. E. C. Bushnell.

Symphony poem, "Taaso," Boston Symphony Orchestra.....Liszt

"Lohengrin's Narrative," from "Lohengrin".....Wagner

Mr. Dippel.

Aria, "O Lovely Halls," from "Die Götterdämmerung".....Wagner

Mrs. Mielke and Mr. Dippel.

"King Rother," a cantata.....J. Krug-Waldsee

Miss De Vere and Mr. Bushnell.

Festival chorus of 500 voices, John Lund conductor.

The American Composer Abroad.

BERLIN, April 20, 1891.

My Dear Mr. Floersheim:

HEREWITH some more criticisms of my Dresden and Hamburg concerts. You see I have placed Beck's "Scherzo" and Huss' "Romanza and Polonaise" on the program; am so sorry they did not arrive in time for my Berlin concert. Mr. Piening, Concertmeister of the Hamburg orchestra, was thrice recalled after the performance of Huss' work. For the Berlin concert I already had made arrangements with Miss Geraldine Morgan (a New York young lady by birth, and one of the best pupils of Joachim) to play the work, but, alas! it came too late. As Miss Morgan had consented to play without asking any remuneration, I wish to thank her through the columns of your esteemed paper in behalf of the American composer in general, and Mr. Huss in particular. The same generous spirit was manifest in Miss Passek's and Miss Walker's readiness to assist vocally. As I told you before, both took ill shortly before the concert.

At Hamburg I had the great pleasure to meet Prof. Henry Schradieck, formerly of Cincinnati; he was highly interested in my efforts in behalf of the American composer, and was especially pleased to hear Beck's "Symphonic Scherzo." Beck at one time was Schradieck's pupil at Leipzig, you know. He pronounced the scherzo "a fine work." The Concerthaus Ludwig, at Hamburg, where I gave the concert, is the finest hall devoted to popular concerts I have ever seen, built in strict Italian Renaissance and possessed of very fine acoustic properties. I advise all Americans who on landing at Hamburg may have an evening to spare to attend a concert at this elegant place of amusement; musically they will not be disappointed either, for Musikdirektor Laube is a strict disciplinarian and a very capable musician of catholic taste, and his orchestra is the best one I have had under my baton thus far. They played the lengthy and somewhat difficult program after but two rehearsals, and splendidly at that.

From the criticisms you will gather that, as previously, my conducting was very much liked and admired, even by such as were not in sympathy with the works performed. After my own composition, in addition to the recalls by the audience, I received a "Tusch" by the orchestra. In fact, here as elsewhere, the orchestral members, as well as the audience, were very enthusiastic, although by the end of April both musician and public are rather "season tired," as they call it here. I advise American composers to send their works to the conductor, Herr Musikdirektor Laube, care Concerthaus Ludwig, Hamburg. Of all the works performed he preferred Gleason's prelude to "Otho Visconti" and Victor Herbert's "Serenade." It will interest you to hear that I have concluded arrangements with Kapellmeister Schröder, of Sondershausen, by which I will conduct at one of the celebrated Loh concerts some time in May. I regret to say that I shall not be able to go to Leipzig this spring, the season being too far advanced. But I hope to perfect arrangements with August Manns for a concert at the Crystal Palace, London, some time in May. In such a case I would have the co-operation of Mrs. Corinne Moore-Lawson, who left a fine impression here by her graceful style and sweet voice. She will sing, among other gems, a song with orchestral accompaniment by Victor Herbert.

You will pardon me for discontinuing my contributions to your esteemed paper for the time being. As you may imagine, my time was more than occupied with the preparations for my concerts. I shall be pleased, however, to give your readers a summary of the musical life of Berlin as soon as my time will permit.

Again begging you to please make such use of this semi-private letter as you may deem best, I remain

Yours very sincerely, F. X. ARENS.

P. S.—One important item I must add: The possibility

of the Berlin concert—and, through this, that of the others—is largely due to the lively interest Mrs. Boardman, of Cleveland, Ohio, and her brother, United States Minister Hon. W. W. Phelps, have shown in the enterprise. It must also be mentioned that the expense of the Berlin concert was covered by a guarantee subscribed by Hon. Mr. Phelps, Mrs. Boardman, and Mrs. S. A. Kinsley, of Chicago. I wish to thank these parties publicly through the columns of your paper in my own behalf, as well as that of the American composer in general. The expense of the other concerts are being borne solely by your servant,

F. X. A.

Pronunciation in Singing—No. IV.

THE writer honestly desires to write something valuable and fully appreciates the inexcusable waste of the reader's time and patience—and probably loss of respect—if attention strays from the well beaten paths of fact to the trackless meadows of feminine quarrel.

But this whole question of voice is so serious and, so far, so inadequately answered that unparliamentary modes of arresting attention may be forgivable. The lyric profession now affords almost the sole example of an important interest conducted wholly without business principles, the dealers having no stock in trade. For strict facts and settled laws are substituted trivial, unpoetic notions, some little knacks, or, it may be, sheer complaint and scolding; and such measurers are relied upon to develop the refined and largely artificial tone of artistic singing from the crude, natural voice of the amateur. Does the reader hesitate to credit so sweeping a charge? Let me, then, detail a little high professional nonsense—tragic nonsense, for it wrecks so many young lives.

A tolerable baritone engaged recently by a small opera company applied to me for lessons. "I think," he modestly affirmed, "you will find me an apt pupil. I caught on to Mr. —'s idea in one lesson." He mentioned a name known to all New York students of voice. "Indeed, and what was that one idea?" "Well," he replied, "you must imagine the tone you are making as going off across a meadow, at the bottom of which is a church; it must go around the church and come back on the other side. I caught on to that in just one lesson."

Again, the "Boston Globe," about four years ago, published at \$1 a line the statement of a voice teacher having a London reputation and now very prominent here that the throat was lined with little hairs and the voice failed so frequently because these little hairs were worn off by bad singing! Another teacher of good repute tells her pupils to get their very high notes by "imagining a flock of birds flying over some distant trees!"

These reckless charges upon the settled facts of voice production are equaled by my fair assailant's reckless raids. She distinctly states that "vowels formed in the throat" are errors; yet advises her bewildered readers to make the succession of vowels, "a, e, i and oh alike, with the mouth opened the width of two fingers," this being "as simple as saying tar, tea, tie, toe, smiling." Let us first smile ourselves at her giving in the third word a vowel composed of the vowels of the two first words; for "ie" is a combination of "ar" and "ea" as they are sounded in "tar" and "tie."

But the gentle reader needs but to pull the corners of his mouth into smiling position and undertake to whisper, say or sing *ah* to find that this vowel's cavity must then be forced back to the throat, as will be distinctly felt; while a natural universally certified narrowing of the mouth's corners will form this overtone resounding cavity in the mouth itself away from the throat. Looking in a hand mirror and smiling amiably will do just as well.

To say that Patti, Sembrich and pupils of Stockhausen sing with "relaxed smiling lips" is an intentional truth and an involuntary whopper. I have heard Stockhausen himself at a few feet distance, also Patti and Sembrich repeatedly. The corners of their mouths are tense and not smiled out of singing shape. The reader has only to essay any of the vowels, *ah*, *aw* (awe) or *oo*, to find that a relaxed, corner spread mouth is unnatural and unpleasant. Every philologist worth mentioning, from Helmholtz to Ellis, gives the rounded mouth with indrawn corners as the form for these beautiful vowels.

Look at the curious statement that the elder Garcia used the laryngoscope to discover certain vibrations of the vocal bands! It would be just as reasonable to try to count the revolutions in the wheels of Maud S.'s sulkey with the naked eye. Dr. Clarence E. Rice and I made microscopic glasses to enlarge matters, so that, if humanly possible, a chordal vibration could be detected. It is not possible. Harless, fifty years ago, arrived at nearly the same conclusions regarding the falsetto register that Oertel did quite recently. But their stroboscopic experiments were never tried by Garcia; nor did these experiments tell us one word about the different chordal actions in artistic tones and inartistic ones; and consequently they were as valueless as Garcia's for our purposes.

My reckless friend calmly asserts that her pronunciations are "identical with those of the great masters of the

old Italian school of singing, from Porpora to Lamperti." The unveiled truth is that none of the old masters have written one intelligent word about pronunciation, and my friend has never read one. I have translated Tosi, Mancini and Valleria. For one year I had a standing advertisement in foreign antiquarian journals, and spent a daily morning hour in inspecting catalogues and ordering anything promising. I got shoals of Popora's notes, also of Lamperti's—not one valuable word anent voice production or pronunciation.

So, let the fair Octavia desist from her duodecimo statements unless she can quote chapter and verse. As she has lived in sunny France, let her quote from Fournie, Beunati, Gougenheim and Lemoyex and others in needed support of her tottling statements.

And let me add that, unless this eminently fair offer is accepted, I will no longer chase this *ignis fatuus* over the bogs of feminine fancy. Let further discussion be one of facts, of which my brilliant contestant, with the shrinking, skirt lifting abhorrence of her sex, fights so mousingly shy.

JOHN HOWARD.

36 West Twenty-sixth street, New York.

Materna in Paris.

MR. W. F. APhorp writes to the Boston "Transcript": "I have written already of the enthusiasm which two German singers, Lilli Lehmann and her husband, aroused at the Lamoureux concerts. I was impelled to write about these excellent artists, as both had been heard and applauded in America. And now another great singer, who has also been applauded to the skies in the United States, has won fresh laurels at the Cirque d'Été—Amalia Materna—one of the few singers of Wagnerian music drama who have studied their parts under Wagner himself. She is thus a living exponent of the direct Wagnerian tradition in such parts as 'Kundry,' 'Brünnhilde,' and 'Ortrud.' That one is a little liable to forget how much this means has just been proved to me by her singing here of the final scene from 'Tristan,' the part of 'Ortrud' in the scene with 'Elsa' in the second act of 'Lohengrin,' and 'Brünnhilde's' grand dying speech over 'Siegfried's' body at the end of 'Götterdämmerung.'

"In these scenes Materna gave a superb proof of how important delicate nuances of phrasing and expression are in Wagner's later music dramas. When it came to strong effects, as in the invocation to 'Wotan' and 'Freia,' in the scene from 'Lohengrin,' or in some of the more energetic phrases in the finale of 'Götterdämmerung,' she carried all before her with the splendid power of her delivery. But where she did the work that separates her most from other Wagnerian singers was in the little delicate touches of tenderness and pathos. In these she showed herself the true Wagnerian, the artist who understood the Bayreuth master through and through. Would that there were more who could show us that Wagner, in spite of his resounding periods, and his occasional tremendous orchestral array, did not always harp on the tense E string of passion, did not know only the methods of the storm wind, but knew also how to let the more genial sun rays of pathos and simple emotion persuade his hearers to uncloak their hearts.

"I know it is hard for anyone to find room for delicate expression in such portentous pages as the finales to 'Tristan' and 'Götterdämmerung,' but Wagner showed Materna where the finer, more tender and feminine expression came in, and she learned and has remembered the secret. I must mention an admirable artist whom you do not know in Boston—Mrs. Brunet-Lafleur, in private life Mrs. Lamoureux. She sang the part of 'Elsa' in the scene from 'Lohengrin' with a perfection of method, a comprehension of the music and situation, and a warmth and purity of feeling and expression such as one does not often find.

"The Lamoureux orchestra proved itself well up to the mark. French strings and woodwind are famous the world over; the horns, too, are admirable. Curiously enough, but quite accountable, the one element in the orchestra which has most delighted me here in classic compositions, was just the one which made the most questionable effect in the Wagner selections—the trombones. In Paris they use the trombone of the Mozart and Haydn period—an instrument with very narrow tube and immense brilliancy of tone, the true tenor and bass of the trumpet, and just the sort to be absolute perfection in the finale of Beethoven's C minor symphony and other scores of that period. But Wagner wrote for a larger instrument. Whenever the Wagner trombone parts run at all low these light French instruments snarl horribly, and make the most diabolical noises just where Wagner counted on subdued and solemn tones. But this was the one flaw. Lamoureux is highly to be complimented upon the admirable manner in which he conducted the scenes from Wagner.

"And the audience? That is an item that must never be left out of account in a report of any musical occasion in Paris. The audience was simply perfect. Remember that in the scene between 'Elsa' and 'Ortrud,' in the second act of 'Lohengrin' and in 'Brünnhilde's' last scene in 'Götterdämmerung' the orchestra have much to do after the singers stop. Well, the audience in the Cirque

d'Été was still as mice until the orchestra had struck its last chord; then they clapped and pounded and shouted with a will. You see Materna is appreciated here just as fully as she is in Vienna. Moreover, she is an old friend. But where has she ever sung where she would not be welcomed as an old friend if she would come back?"

The Lesson of Pachmann.

A FEW weeks ago a pianist appeared at a Boston symphony concert who won a success which was almost phenomenal. Playing the Chopin concerto in F minor in a wonderful manner, he was recalled three times thereafter and gave Liszt's "Rigoletto" fantasia, a Chopin waltz and a study by Moscheles, all in a manner that proved him a master of technique and a poet in the comprehension of the subtler moods of Chopin. Ordinarily such a triumph would have given the critic delight, but there was a large proportion of gall mingled with the honey in this case, for this great artist mingled with his work a degree of grimacing, of sensational flirtation with the audience, that one could not but ask if musicianship led to such monkey tricks. Vladimir de Pachmann is an argument which the philosophers can effectively use when they desire to prove that musicians need not be men of general culture or understanding. De la Prade, in his treatise, "Contre la Music," intimates that music has no right to measure itself with its sister arts, since it is the lowest of them all, and the antics of such a simian musician would go far toward proving the truth of the assertion.

Should the apology for the undignified actions and buffoonery of the artist be that he is a perfect child of nature and the innocent artlessness with which he applauds himself and makes his comments to the audience is but a proof of entire ingenuousness, then the dire truth must be told that all these effects are carefully prepared beforehand, that every bit of impromptu gesture or comment is carefully introduced in order that the audience shall think constantly of the artist rather than of art, of the performer rather than of the composition. Were Pachmann a representative musician all those working in our art might hang their heads in shame; fortunately, however, he is not so. He teaches a lesson, however, which cannot be too carefully attended to.

Music is an emotional art, but the great masters have mingled with their works a degree of intellectuality which prevents the emotional from ruling with too entire a sway, a reign which would prove disastrous to mental development or moral purpose. Even Chopin has at times given an intellectual cast to the first movements of concertos and sonatas, and it is just these which our grimacing artist plays the worst. Because this man plays the capricious and emotional movements of the Polish composer with wonderful shading and ease we may grant him a certain praise, but this by no means entitles him to be ranked as a true musician. The truest music is that wherein the emotional and the intellectual are held in good balance, and it is this which causes the compositions of Bach, of Beethoven—yes, and of Wagner, too—to be healthy stimulus for soul and mind.

To turn from this to a constant expression of emotion merely, to leave the intellectual part of the art altogether out of one's work, is to lower the entire mission of music. This is what Pachmann does; this is why one may deny him to be a representative musician. Viewed in this light the pianist ceases to be a vexation to the thoughtful musician, who can rather point at him and say: "See the affectation, the simian antics, the display of overweening conceit of that player; that is what one is apt to become if one allows technique and sentiment to rule unchecked in music; that is the result of altogether discarding the intellectual side of the art!"—Boston "Musical Herald."

Hanslick on Czerny.

A PROPOS of the hundredth anniversary of the birth of Carl Czerny, on February 21, Eduard Hanslick has written a most interesting article in the Vienna "Neue Freie Presse," giving many personal recollections from the autobiography of Czerny, which is now in the possession of one of the musical societies of Vienna.

Czerny was born in Vienna, where his father, Wenzel Czerny, was a music teacher. He played "little pieces" at the age of four, and at nine years old performed the C minor concerto of Mozart. At that time he was considered the best pianist in Vienna, after Moscheles and Hummel. He began to give lessons at fourteen, and by the time he was fifteen was very highly thought of as a teacher. At the age of ten he was received as a pupil by Beethoven and his account of his first visit to his great master is rather amusing. He says: "I was about ten years old when Krumpholtz took me to see Beethoven." (Krumpholtz was a violinist and a friend of the elder Czerny).

After telling how happy and how frightened he felt, he describes the walk with his father and Krumpholtz to Beethoven's house: "We went up ever so many stairs, to the fifth or sixth story; a rather dirty looking servant girl took our names to Beethoven, and then came back and admitted

us. A very desolate looking room, strewn with papers and articles of clothing, a few boxes, bare walls, hardly a chair except the one at the Walter forte piano; . . . and in this room a company of six or eight people, among them the two brothers Wranitzky, Süssmayer, Schuppanzigh and one of Beethoven's brothers. Beethoven himself wore a coat of rough (*langhaarig*) dark gray cloth, and trousers of the same, so that I immediately thought of the picture of Robinson Crusoe in the book which I was reading just at that time."

Czerny played the Mozart concerto and the "Sonata Pathétique." Beethoven was pleased with the performance, and said to the boy's father: "Your son has much talent; send him to me twice a week. Get him Philip Emanuel Bach's *Lehrbuch, Die wahre Art das Clavier zu spielen*; let him bring it with him."

The lessons were not always very regularly given. Beethoven was sometimes out when the child went to his house, at other times he was busy, and then poor little Carl had to go away again. Gradually the thing came to an end; but Czerny speaks gratefully of the great master's valuable method of instruction. He says: "In the first lessons Beethoven made me play only scales in all keys—showed me the only true way of holding the hand and the fingers, and particularly told me how to use the thumb." He goes on to say that it was not until many years afterward that he found the full benefit of these instructions. Beethoven was also very anxious that he should acquire a perfect legato, his own legato being, as may be imagined, wonderful.

Czerny became Beethoven's assistant in many ways, and was selected as the teacher of Beethoven's nephew Carl. No wonder that he was a lifelong worshipper of the great master. He enjoyed the privilege of studying Beethoven's works under his personal guidance.

Hanslick goes on to say: Czerny was, to the end of his life, one of the most diligent of men. He always rose early, and began work immediately after breakfast. As he had neither family nor relations, the greater part of his income remained untouched. At his death his fortune of 100,000 florins was, with the exception of a few legacies, all left to benevolent institutions. After the year 1854 (he died in 1857) Czerny was rarely seen outside of his house. His one relaxation was a short midday walk and a little visit to Diabelli's music shop. The little, sickly-looking man, with the gold-rimmed spectacles and the big round snuff box, looked rather like a schoolmaster at the first glance. He was gentle, quiet, modest, benevolent, helpful, upright.

Czerny's works, nearly a thousand in number, consist of symphonies, concertos, trios, quartets, sonatas, masses, &c., besides the celebrated studies upon which his fame rests. He was a poet and dramatist also, some of his works: "Das Krämermädchen," "Die Wechselfälle," "Die Harfenspielerin," &c., being in the possession of the same musical society which has preserved his "Recollections of my Life."

Miss Eames in London.

MISS EMMA EAMES has been the bright particular star thus far of the Italian opera season in London, and up to the last accounts had apparently been the only leading soprano available at Covent Garden. She has been heard as "Juliette," "Elsa" and "Margherita," and in all these parts has won unqualified praise from the London press, which especially notices the purity and charm of her voice. The following notice taken from the "Standard" is a sample of the appreciation which Miss Eames has very generally received in the British capital:

"The curiosity which had existed to hear to what extent Miss Eames justified the reputation she had gained in Paris, was last night most agreeably satisfied. 'Faust' was the work given, and the prima donna from the Grand Opera House made her appearance as 'Margherita,' with the result that her popularity may be regarded as already established. A more sympathetic and refined 'Margherita' could scarcely be portrayed, and as a vocalist Miss Eames exhibits the careful cultivation of remarkable natural gifts. Her voice is a pure soprano of singularly fine quality, and though at first it suggested the idea rather of delicacy than of strength, as the opera progressed it became evident that there was no essential lack of the requisite powers. Miss Eames thoroughly realizes and understands the character, and the effect of this is shown in many details of the performance, which, if slight in themselves, go to make up an artistic whole. The perfect simplicity of the girl as she rejects 'Faust's' proffered arm is precisely what it should be, and the king of Thule ballad exhibited all the proper unrest.

"The jewel song is mainly a vocal display, but Miss Eames was fully equal to the occasion and well expressed the gaiety and lightheartedness of 'Margherita,' whose innocent vanity is gratified. The ascending phrases should be rather trills of laughter than formal scales, and as such they were treated, though without any undue tendency to slur. All the music of the garden scene was given with the feeling and growing fervor of love which are here demanded, and the more credit belongs to the 'Margherita' for the reason that she had a very indifferent assistant in the 'Faust' of Mr. Perotti. In 'Valentino's' death scene

Miss Eames attempts nothing that is absolutely new, but a dazed look of bewilderment and horror as she gradually grasps the truth was admirably to the purpose, and though in the last act a greater volume of tone would have added to the effect of the scene there was no sign of effort, and in every way ample justice was done to the music. Miss Eames is, in fact, a true artist whom it will always be a pleasure to see and hear."—*"Commercial Advertiser."*

Paris Correspondence.

PARIS, April 13, 1891.

THERE has been a deluge of music here lately and the season is yet at its height. A new version of the "Passion" (St. Mathew) was written for the service on Palm Sunday at St. Jacques du haut pas by Mr. Georges Blondel, the *matte de chapelle*, and is a very meritorious work, the chorals especially being effective and well written. The rendition was excellent and twice given that day. The Thursday following (Jeudi-Saint) Palestrina's "Stabat Mater" was given at St. Gervais with two choirs, also the "Miserere de Allegri" at the same service, and both without accompaniment. At the Opéra Comique, instead of the regular performance, Verdi's "Requiem" was sung the same evening and magnificently given. Miss Simmonet, who sang the soprano part, deserves much praise for her work. The chorus at the Opéra Comique is the best in Paris, and I have never heard the choruses of the "Requiem" interpreted as by them; their attacks, precision and shading were always true and correct.

The services on Good Friday were many. Rossini's "Stabat" was sung at St. Eustache with full orchestra, and "Les Derniers Paroles" by Th. Dubois, in a majority of the churches in the city; at the Madeleine and St. Paul-St. Louis with full orchestra. This oratorio is very meritorious and original, and one of the best works of Dubois. Each motive is well developed, and as produced here the work is very impressive. In the evening the concert spirituel annually given by the Lamoureux orchestra occurred at the Cirque d'Hiver, Wagner being largely

represented on the program, and Paderewski and Mrs. Brunet-Lafleur as soloists. At the same hour, at the Châtelet, Colonne gave a most interesting program with his orchestra. The same week I was fortunate in being able to be present at the conservatoire at the public rehearsal of the concert spirituel, and which will never be forgotten.

Since my absence I have heard all the orchestras of any prominence in England and France, but none can approach the artists of the Paris Conservatoire—I was never so impressed with orchestral work. The program included Beethoven's heroic symphony, the prelude to "Tristan," Wagner's overture to "Athalia," Händel; "The Inflammatus," from Rossini's "Stabat," with Melba, chorus, and Guilmant at the organ, and a new work by Gounod, "Saint François d'Assise," for soli, chorus, orchestra and organ, received its first performance, Gounod being present and assisted in conducting. It is effective, but reminds one often of his other works. Melba received an ovation, and after the aria from Händel's "L'Allegro ed il Penseroso" Gounod advanced from the orchestra stalls to congratulate her. She is much admired in Paris and I have seldom seen a more marked and rapid improvement after each new hearing than with Mrs. Melba. She will, however, soon be in America and you will have an excellent opportunity to judge of her merits.

Easter morning I was at the 9 o'clock mass at La Trinité with Guilmant, where "La Messe Solennelle" of Ambroise Thomas was given with orchestra. For the solo numbers Guilmant played "Final in D," Lemmons; Improvisation sur l'air "O Filii et Filiae" and "Final" (allegro) first sonata, Mendelssohn. At La Madeleine Dubois, as a processional, performed the "Hallelujah" chorus of Händel, and for the grand sortie a new morceau of his own, "Alleluia," which received its first performance. It is exceedingly original and introduces the air "O Filii et Filiae." The mass was selected from Haydn, with orchestra, and the best service I have heard there. From the organ gallery one obtains the best effects at the Madeleine, and at this service the church was a mass

of humanity; therefore to hear the service from the grand organ was preferable, I can assure you.

At St. Augustine Gigout played the prelude in E flat by Bach (St. Ann's) for the grand sortie at the 1 o'clock mass, which was a treat, as he is one of the best interpreters of Bach in Paris. At 2:30 I was seated in St. Sulpice (the fourth service), where the music is always well interpreted. The "Hallelujah" chorus of Händel was sung after the "Salut," and for the grand sortie Widor gave a brilliant improvisation on it. You can possibly imagine the effect produced with the four 32 foot stops on the pedals.

Among the most important and interesting concerts are those given by the Société Nationale de Musique, formed in 1871 through the influence of Saint-Saëns and Bussine, and doing the same work as commenced by the Manuscript Society in New York at the present time. This society encourages native musicians to write, and during the time of its existence most all of the important works that have been written in France have received their first performance at the concerts of this society—notably the works of Lalo, Saint-Saëns, Godard, Franck, Dubois, Chausson and D'Indy, whose "Wallenstein" is so often played at the Concerts Lamoureux and was first produced by the society. Many of the works of Bach and Rameau have been produced, and a few evenings since they gave an excellent reading of Bach's Easter cantata with orchestra, at the Salle Erard, the piano score of which has recently been arranged by Guilmant. At the last concert (213th) a new string quartet of Vincent d'Indy was heard and much admired. The concerts are given at intervals of two weeks and are private. César Franck was its president until his death last autumn, and Messrs. D'Indy and Chausson the secretaries at the present time.

The large majority of concerts in Paris are of an exceptionally high order of merit, especially those devoted to chamber music, and which occur almost every evening, and often I have known three to be given in one day. Those given by the society Les Derniers Quatuors de Beethoven and by Messrs. Mendels, Falcke, Nadaud, Marsick, and the ladies Menter, Hainl, Riquier, Maria, Collin have been especially interesting. At the last Concert Colonne Tchaikowsky conducted fourteen of his own works, and was tendered an ovation. He will return and write a work for the Grand Opéra after his New York engagement.

WILLIAM C. CARL.

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NEW YORK, WEDNESDAY, MAY 13, 1891

AN article in the music department of this number, entitled "Scharwenka-Ziegfeld," may be of special interest to the trade.

MR. ERNST KNABE, of Wm. Knabe & Co., Baltimore, was in the city last week to attend the music festival at New Music Hall. Mr. Tschaiakowsky, the great Russian composer, will be the guest of Mr. Knabe during his coming visit to Baltimore.

THE big boom on the Kimball grand continues to obscure all interest in the world's fair à présent, as the French say, but Mr. Louis Falk says:

Mr. Louis Falk—I think this 'piano' a most excellent instrument and should meet with success.

What would you do then, Louis?

AMONG the new representatives of the Ivers & Pond pianos are the Knight-McClure Music Company, of Denver, and the D. O. Calder estate, of Salt Lake City. Houses of that calibre are an honor to the pianos they represent, and the pianos are honored in being selected by such houses.

THIS is an extract from a letter addressed to us by Messrs. James M. Starr & Co., of Richmond, Ind.:

We find our trade holding up remarkably well; our output is increasing over corresponding months of the previous year, and is an indication to us that the people must appreciate the Starr pianos, as we have no representative traveler on the road at all, or have not had for four years; we are running our shop to its fullest capacity and are unable, even at this time, to fill orders with a degree of promptness which would be desirable.

THE Lester piano is one of the most popular instruments of its class in Pittsburgh. Messrs. E. G. Hays & Co. handle it there, and they are so well pleased with the way it has turned out with them that they push it at every opportunity. They have sold a large number of them, and all are giving entire satisfaction.

SOME of the Testy Money Alls on the new Kimball grand are "beauts." Mr. J. H. Kowalski utters:

Mr. J. H. Kowalski—I am more than delighted with the new Kimball grand, and would consider it a great privilege to use it.

You are going to use it and then you are going to give it another testimonial. That is one of the liberties of the Poles.

NOW that the roads are opening up better and the spring season is fairly upon us, the business of Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis, is blooming forth in keeping with the times. Their road men report good prospects throughout the two Dakotas, and matters are equally as encouraging in other parts of the territory controlled by them. The band instrument and small goods departments naturally increase in these days, and the "Dyers" are so well known in these two lines, being manufacturers, direct importers and heavy jobbers, as

well as retail dealers, that the great bulk of the business in all their section of the country comes to them. That they are prepared to handle it will be demonstrated to anyone who will drop them a postal asking for a catalogue.

WE are much pained to hear, while our paper is still on the press, so that no further particulars can be given, of the severe illness of Mr. Junius Hart, of New Orleans. We are informed that he has suffered a stroke of paralysis, a calamity that he has always dreaded, but we are not yet informed as to the extent of the attack, which we sincerely hope is but a light one.

ACCORDING to latest telegrams from New York, Boston, Baltimore, Chicago, Pittsburgh, Buffalo, Springfield and other points, piano playing is still considered an important element of musical life, William von Sachs to the contrary notwithstanding.

There is a pleasure in the pathless woods, Willy,
There is a rapture on the lonely shore, Willy,
There is society, where none intrudes, Willy,
By the deep sea, and music in its roar, Willy.

(Child Harold.)

AN unusual number of vapid and absurd testimonials on the new Kimball grand piano is published, but among all this stands out in bold relief as a humorous contribution to the latest piano literature. Mr. Emil Liebling speaks:

Mr. Emil Liebling—The Kimball grand will compare favorably with those of older and well-known makers. I take a natural interest and pride in any product of home enterprise, and in this case see no reason to withhold my indorsement.

But you do, just the same. And yet some people are so stupid that they cannot see how it is that Mr. Liebling has had such financial success in Chicago. The West is great!

THERE are surprising things in store for those who don't know what is coming. The following testimonial on the Kimball grand by Frederick Root is here already. Root branches out thus:

Mr. Frederick Root—I am struck by the full pervading tone of the new Kimball grand and its resources for climaxes and brilliant effects. As I touch the instrument the mechanism seems to me perfect. That it is a Chicago instrument is a cause for pride. Chicago can boom something besides packing houses and real estate.

You bet it can. Cosmopolitanism and local pride are not handmaids, and if the Kimball grand is so well adapted for smilaxes and brilliant defects why not congratulate the whole United States, including Kalamazoo and Tippecanoe?

"IT is a long lane that has no turn." It has taken "quite a length of while," but the honest violin maker and violin dealer is about to be vindicated by having the taint of swindling, attached to his business by frauds and humbugs, finally removed. All honest violin makers and dealers should combine to have their vocation purified by ousting the contemptible, swindling leeches in it. The late developments in violin and 'cello frauds have given a big boom to new violins and 'cellos, and the old frauds must be relegated to obscurity for the time being to give the living violin maker who makes an honest instrument an opportunity for development and improvement.

IT is always gratifying to have one's work appreciated, and in no instance is appreciation more grateful than when it is extended to a newspaper in the shape of indorsement of the paper's influence as an advertising medium. Some time ago there appeared in some of the piano factories here paper piano covers that were used in shipping and for the protection of the instruments while in work. We noticed them, thought they were a useful thing, and found out who made them—Mr. R. M. Webb, of Brooklyn. Mr. Webb didn't believe in advertising; he declared that he did all of his business by personal solicitation, that he was as busy as he could be, and that he did not want to spare the money and all that sort of thing.

As a test we printed an inch long description of the

covers in a current issue without mentioning who manufactured them. The next time that Mr. Webb called he was presented with a batch of letters addressed to THE MUSICAL COURIER, asking who he was and where he could be found, that surprised him. He started in at once with a small advertisement. This was about six months ago. Last week he called upon us again and enlarged his advertisement threefold. Now he believes in advertising in THE MUSICAL COURIER, and well he may. He has doubled his capacity, his address is now Nos. 915 and 917 Marcy avenue, Brooklyn, instead of only 915; he has done more business in the first eight days of this month than ever in the whole month of May in previous years; one order to a single house runs up to over \$3,500, and he is happy. One of the things that surprised Mr. Webb after he commenced to advertise in THE MUSICAL COURIER was the business that he worked up among tuners and repairers from all parts of the compass. He didn't know there were so many men in existence who needed his wares. He goes about among piano makers and supply men. Ask him to tell you himself what his experience has been with THE MUSICAL COURIER; then come and do likewise.

AT the meeting of the Piano Manufacturers' Association which occurred yesterday afternoon the question of the reinstatement of the Pease Piano Company was to come up. We presume that the matter went through all right and that the association now numbers one more member. It will be remembered that the Pease Piano Company retired from the association during the varnishers' strike, claiming that they had a contract with their varnish foreman and dealt with him alone, having no direct relations with their men. We believe the association adopted the warranty.

On May 1 all piano workmen in this city commenced work on the 10 hour basis, the compromise shops, the scab shops and the union shops now being on the same footing.

NO dealer in pianos and organs, in musical merchandise, in sheet music or musical instruments can possibly do justice to himself or his business unless he is a subscriber to THE MUSICAL COURIER. This paper, now in the twelfth year of its history, is a weekly epitome of all important events in the music trade, and the dealer who can afford for the sake of saving eight cents a week to conduct his business without reading this paper every week will find, if he has not discovered it already, that his competitors who read it have passed him in the race for trade. Send your subscription to THE MUSICAL COURIER. Keep in line with your competitors, and if possible outstrip them.

PEOPLE who are handling a piano made by Cable and stenciled Lawrie & Haynes are hereby warned that there is no such firm in existence and that one of the parties, whose name is being used without his consent and against his protest, will shortly bring legal action to stop their manufacture and to prosecute those who are offering them for sale. The pianos are sold under false pretenses both by their manufacturer and by the retail dealer, and the gentleman mentioned, who has built up an honorable and legitimate business for himself, does not propose longer to have his name dragged about in the nasty mess of this stencil humbug.

THE sale of Decker Brothers pianos at retail in the city of Chicago has been one of the most remarkable features in the piano trade of that city in recent times. It is due to the energy thrown into the business by young Mr. Camp since he has assumed charge of the department. Mr. William F. Decker, who was in Chicago last week on his return trip from the Pacific, received another large order from Estey & Camp.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LYON & HEALY, General Western Distributing Agents, - - - - - Chicago, Ill.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
FACTORIES AT DERBY, CONN.

PAUL G. MEHLIN & SONS,

MANUFACTURERS OF

GRAND AND UPRIGHT

Grand Pianos

Of the very Highest Grade.

Containing the following Patented Improvements
Patent Grand Plate, Grand Fall Board, Piano
Muffer, Harmonic Scale,
Bessemer Steel Action Frame, Endwood Bridge,
Touch Regulator, Finger Guard and
IMPROVED CYLINDER TOP.

FACTORY AND WAREROOMS:

461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

FISCHER
ESTD 1840.
PIANOS
RENOWNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.

GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

110 Fifth Avenue, corner 16th Street, New York.



35,000
NOW IN USE.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,
NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument
as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

MASON & RISCH,
WORCESTER, MASS.

NEW YORK WAREROOMS:

CHICAGO WAREROOMS:

10 E. 16th St., J. W. CURRIER, Manager. | LYON, POTTER & CO., 174 Wabash Ave

THE PACKARD, ORGAN SEND FOR CATALOGUE & PRICES TO
FORT WAYNE ORGAN CO.
FORT WAYNE, IND. U.S.A.

ONLY ONE SOHMER.

IT is always a pleasant duty to be able to utilize the columns of the paper for the benefit of the better class of firms in the trade, whose object is to make instruments that help to elevate musical taste throughout the land. For that reason, if for no other, we are pleased to reply to the following inquiries:

CINCINNATI, Ohio, May 4, 1891.

Editors Musical Courier:

Will you kindly inform me through the columns of your valuable paper where the "Sohmer" piano is made and whether it is of the same grade as the Sohmer made in your city? I send you copy of paper with advertisement which has come to my notice.

Yours truly,

A CONSTANT READER.

The advertisement is published in the Cleveland "Trident" of May 1, and reads as follows:

COME AND SEE THE

Sohmer Pianos.

Best in tone, workmanship and durability. Each piano warranted for SEVEN years. Prices low; terms to suit purchaser.

SOMMER & CUTMAN, Agents,

No. 958 WOODLAND AVENUE.

The second inquiry on the same subject comes from Madison, Wis., and asks this:

MADISON, Wis., May 5, 1891.

Editors Musical Courier:

Who makes the Boston "Sohmer" pianos?

VERITAS.

There is only one piano manufacturing institution in existence of the name of Sohmer, and that is the celebrated house of Sohmer & Co., New York.

The Cleveland advertisement is a mere play on the name, and there is no doubt that the Sohmer piano is a stencil, and no one should be permitted to be taken in by purchasing such a piano for a genuine "Sohmer."

The Madison case is a more important one and it emanates from a very reliable source. Any piano marked "Sohmer," "Boston," is a fraud as every genuine "Sohmer" piano is marked "New York."

When firms reach the eminence attained by the house of Sohmer & Co., whose name and reputation have been spread across the continent, and whose trade mark represents a high commercial value, imitators will readily be found to make use of the same or any similar sounding title. Of course from the legal point of view such imitators are frauds and the public must be cautioned against them. For that reason we desire definitely to state that there is only one genuine Sohmer piano, which is known by its name on each of the genuine Sohmer pianos, and it reads as follows, besides being cast in the iron plate of each piano:

Sohmer & Co.,

New York,

and unless it reads so the piano is a fraud.

THE ASSOCIATION.

SOME of our esteemed contemporaries are alarmed at the action of the Piano Manufacturers' Association of New York in calling for each firm's list of trade advertising contracts, with the dates of expiration, to be delivered to the secretary of the association for official purposes.

If the right of association be admitted there is no necessity to question the conduct of the firms toward each other, in so far as the association is concerned. If the members of the association are pleased and satisfied to show their contracts—whether for advertising or anything else—to each other and deliver the same to the secretary, it cannot be a matter of concern to outsiders; and if there be any members of the association who feel disposed to resist such a course they have but one course open, and that is to resign. Thus far none has resigned, and that signifies that they are all satisfied with the action of the association.

Large doses of sophistry have been consumed in the digestion of the trade paper question and the attitude of the association toward the trade press, but one point has constantly been lost sight of, and it is this: The association is satisfied with its attitude and action, and when the association is pleased with itself it is dead to all criticism. The association all along has been doing just what it pleased to do. It does not seem disposed to deviate from its course to please those who are NOT IN IT.

As far as the association is concerned, the music trade editors are NOT IN IT. They are disposed of as if they existed not, and what are they going to do about it?

Candidly speaking, the music trade papers should not depend upon the association, and those that do cannot be of any value to the members of the association. Let them attend to the enlargement of their scope and widen the field of their activity, instead of constantly harping upon the association, which, while it represents a large and influential element in the Eastern piano manufacturing industry, does by no means embrace a large percentage of the whole American music trade.

The association is in existence for one end chiefly, and that is to protect itself from organized labor attacks, and, as Mr. Wheelock in his address said, to meet organization with organization. The association should be aided as much as possible in this scheme, and if it is strong enough to enter into other vital trade precincts, and among these the realm of music trade journalism, and if it succeeds in driving out a lot of music trade papers everyone can rest assured that those which will escape the slaughter are better papers than those that had to succumb.

Make your papers interesting; give your advertisers circulation; study the construction of musical instruments and learn something about music; expose frauds; keep honest books; pay your debts; don't calumniate your colleagues and your neighbors who happen to refuse to advertise, and stop your stencil business and leave the association to the fate it merits.

SHAKESPEARE.

MR. FREUND, now held on a charge of grand larceny, states in his last Saturday paper (started in 1891, established 1890) that the "Iago of the entire situation," &c., is our Blumenberg. Parallels must have points of resemblance, and if Mr. Freund will study up his Shakespeare he will learn that "Iago" and "Othello" were at one time fast friends. Our trade editor never had the pleasure of friendly relations with Mr. Freund.

Iago was well acquainted with Mrs. Othello; our trade editor has never met any of the Mrs. Freunds.

Othello's accounts with the Venetian Government were in good condition, and he was never arrested on a charge of grand larceny, not even at the instigation of Iago.

True, Othello was black, whereas Iago was a white man, but neither of them was in the music trade newspaper business.

We cannot appreciate the parallel.

48 PAGES.

WHEN in the course of musical events it becomes necessary to chronicle the happening of some unusual occurrence THE MUSICAL COURIER is always found equal to the occasion, covering the entire matter in all its aspects, from the floating chat and news to the learned criticisms. Here is an example in this number, a 48 page paper, replete with illustrations of persons and things of current interest, embracing reports of, and technical opinions on, all manner of happenings in the world of music and in the world of the makers of means of music. The circulation of this number by mail, through the news companies and special copies will exceed 10,000.

What is thought of THE MUSICAL COURIER throughout the trade may best be judged by reference to the advertising contained herein. What is thought of THE MUSICAL COURIER by the public is best judged by our statement, which we can verify, that its circulation is greater than that of all other music trade papers combined. What is thought of THE MUSICAL COURIER by its readers is best judged by your own opinion of this issue, which will be your opinion of subsequent numbers.

A NEW scheme has burst upon Washington, N. J., in the shape of the National Piano and Organ Company, consisting of E. Hoover and M. H. Beatty, a brother of Daisy Daniel. They already announce that although not yet started they have already "shipped a large number of instruments," and this naturally leads us to suspect that the scheme is no good.

NOT WESSELL, NICKEL & CROSS.

NEW YORK, May 10, 1891.

John E. Hall, 236 State street, Chicago:

Is the action in the Kimball grand a Wessell, Nickel & Cross?

MARC A. BLUMENBERG.

Reply.

CHICAGO, May 11, 1891.

Musical Courier, New York:

No; it is not a Wessell, Nickel & Cross action.

JOHN E. HALL.

BEATTY AND THE ASSOCIATION.

DAYTON, Ohio, April 8, 1891.

Editors Musical Courier, New York:

Inclosed find one of Daniel F. Beatty's advertising circulars which was sent to one of my customers.

It was sent under such peculiar instructions, that if he was not ready to purchase at once to return the circular immediately, as he was making him special prices, and did not care for anyone else to see them for fear they would want to buy at same prices, which he could not afford to do. He also stated that his object was to get an instrument in this locality.

This kind of "breeze" did not go with my man, so he brings it to me, and I proposed to him to let me send it to my trade paper and let them dissect his schemes. My customer agreed if I would not send his name. I told him that the paper I would send it to did not care for his name, as the circular contains enough proof to expose Beatty, and that you have spared no pains in exposing all rotten "stencils" like him.

If you will look on page 2 in this circular you can see how by his flattering stories he tries to get their confidence by stating he has the same style in his parlor at home, and by explaining (or giving taffy) in regard to manipulating the stops.

I wish (when convenient) you would let the readers of your valuable paper know how he (Beatty) is trying to sell his worthless, shoddy goods in competition with legitimate makes by giving them the Mayor and Reverend.

Respectfully yours, A DEALER AND READER.

Mr. Beatty's circular, which is a fraud, warrants "Beatty's pianos" for 10 years "from the date of sale." Now, as all the music trade papers except this are supporting the stencil and advocating it vigorously, some of them, they cannot select Beatty as a particular or special object of resentment, but on the other hand, his stenciling being no worse than that of others, it naturally places him on the same level with all stencilers, and as all stencilers are elevated into a decent moral and commercial status, Beatty, of course, is enrolled with all others by the stencil music trade press.

We, of course, designate Beatty among the other stencil frauds, but we are now speaking of the stencil music trade press who are upholding Beatty and all stencilers.

If the stencilers, who are all considered by these papers as legitimate, can warrant pianos for 10 years, they certainly can do so with stencil pianos made by members of the Piano Manufacturers' Association and claim that they are indorsed by the association. Some of these stencilers, shrewder than Beatty, will simply take the association warranty and referring to their stencil pianos claim that through them they have the backing of the association; that their stencil pianos are made for them by Nilson & Co. (as an instance), who are members of the association.

There is nothing to prevent this; all that is necessary is to show the invoice of Nilson & Co., then the music trade papers containing the list of the association membership, in which Nilson & Co.'s name will be found under another title; then the association warranty, and then the editorials in the stencil music trade papers, which claim that the stencil is all O. K. and that THE MUSICAL COURIER has not the moral right to attack it. Every bit of this matter is in print and can at any time be secured by stencilers for their use in selling their stencil truck.

Beatty is too much of an egotist to operate in that style, but the far seeing, quiet stencil dealer will do the work beautifully.

We cannot see how the association can any longer delay action on the stencil, for their work up to this date gives the stencil great advantages and the stencil is always quick to use them.

This season's hit in the piano trade is unquestionably the

CONOVER BROTHERS'

New Upright Grand Scale, Style K.

The thousands of "Musical Courier" readers know where to obtain further information.

MR. NAHUM STETSON, with wife and child, will leave New York for Southampton on July 4 on the steamship *Ems*. Mr. Fred. T. Steinway is going on the same steamer. Mr. Stetson will go direct to London and will subsequently spend the summer in Germany to enjoy a well earned vacation. No doubt a considerable number of dealers expect to meet Mr. Stetson here on business during August. We would suggest to those who are speculating upon such a contingency that they had better see him before his departure.

Trade Notes.

—Professor Galpin has opened a new music store at Carbondale, Pa.
—The Klunk heirs, piano and organ house, Tyrone, Pa., lost \$350 by a fire on Sunday.

—The Love Music Company, of Waco, Tex., have opened a branch house at Corsicana, Walter Penn manager.

—B. Dreher's Sons' Company, of Cleveland, announce in the Cleveland papers of May 8, "We sold 18 pianos this week."

—C. C. Hall, of Dover, Me., is about starting a piano case factory, and is said to be backed by Dyer & Hughes, of Foxcroft.

—The Grand Cross of the Legion of Honor has been conferred on Professor Helmholz, the famous master of acoustics.

—J. H. Hickok, of Poughkeepsie, who has a branch house at Newburgh, has removed the same to larger quarters at 25 Colden street.

—Mr. David T. Peek, founder of the house of Peek & Son, who has been dangerously ill, is now rapidly recovering, and it is hoped that he will soon be about again.

—On recently purchased ground at the northwest corner of Twentieth and Clearfield streets the Lester Piano Company will put up a factory at an early date, says the Philadelphia "Inquirer."

—John J. Shea has conveyed to the Albany County Bank, Albany, the property on the east side of Broadway and north side of North Ferry street, formerly the McCammon Piano Manufactory, for \$24,000.

—Mr. Frank W. Thomas of Albany, N. Y., was in town last week and tells us that his new store will be enlarged so as to extend through the block from Pearl street to James street, making one of the largest stores in the Capitol City and one of the handsomest piano warerooms in the State.

—A firm from Boston contemplate settling at Alten, providing the town will exempt them from taxes for a term of years. They will engage in the manufacture of piano stools, occupying half of the building now used by Twombly & Dore as a piano manufactory. The firm will employ from 25 to 30 men. —Manchester "Union."

—Patents granted April 28, 1891:

Organ J. R. Hessler No. 451,195
Organ, stop action combination G. S. Hutchings No. 451,380
Piano lamp, support for W. Anderson No. 451,251

—Elwood Easman, for a year or two past with Gould, local music dealer, goes next week to Newburgh to enter upon an engagement with Hickok, the well-known dealer in musical instruments, of Poughkeepsie. Mr. Easman is an enterprising and successful salesman and quite a skillful player upon a number of instruments. We wish him success. —Ellenville "Journal."

—The Boston correspondent of the St. Louis "Globe-Democrat" writes that "it may surprise you to learn that the number of original pieces of music published in one year in the United States runs up into the thousands, and it will surprise you more to learn that far and away the largest percentage of this number are contributions of Boston composers of music. Only a very slight percentage of the whole number of publications find anything like a remunerative market so far as the authors are concerned. But Boston, in proportion to its population, furnishes something like 75 per cent. of the whole mass of music publications. The business of musical composition is crowded almost as much as the literary profession."

—After the good old-fashioned way, when piano makers were makers of pianos and not of some one part thereof, Mr. Charles H. Mehlin has been brought up. He is a son of Paul G. Mehlin and is said to inherit much of his father's mechanical genius. Three years ago he was sent abroad to perfect his knowledge of piano construction and to study European methods, and he is expected home next month after finishing his apprenticeship with J. A. Pfeiffer & Co., of Stuttgart. After a short visit with his brother, Paul H. Mehlin, in charge of the factory here, he will go at once to Minneapolis, where he will join his father in the factory there.

—The funeral of Charles A. Morris, who died Monday night, after a long illness, at the residence of his daughter, Mrs. A. T. Hurst, 456 Greene avenue, Brooklyn, will take place this afternoon. Mr. Morris was a member of the firm of Stoddard & Morris, piano manufacturers, and had lived in Brooklyn for over half a century. He was born in this city 74 years ago and was perhaps the oldest practical piano maker in the country. His principal warerooms were at the corner of Broadway and Great Jones street for 40 years. Louis and Robert Morris, the great-grandfather and great-granduncle of the deceased, were signers of the Declaration of Independence. A widow and five children survive him. —Recorder, May 6.

—The Little Falls "Evening Times" contains an extended account of the reception given on the occasion of the opening of the new factory of Messrs. Roth & Englehardt on May 1. In telling the story of the firm it says: "Two years ago this hustling, wide awake firm secured possession of an old cow pasture in St. Johnsville, speedily transformed it into a manufacturing site, and erected thereon a large brick building for a piano action manufactory. This building was opened September 6, 1889, and soon gave employment to 115 hands, making an establishment whose magnitude confounded the conservative people of the village. The business soon outgrew its quarters, and it became necessary to erect another brick building 125x33, which will employ at least 75 hands more. Mr. Englehardt has no doubt that by 1893 still another building will be opened to keep these company."

WANTED—A sheet music house in a large Western city wants a sheet music clerk. Address "Sheets," care of this paper.

I WILL PAY—I will pay 10 cents for each name and proper address of piano salesmen, piano tuners and clerks in sheet music houses. Anyone sending in names will receive pay in postage stamps as quickly as I can get at it—in less than a week. Don't want the names of firms at all; employees only. Address J. Kirk, care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

WANTED—A young man (26) who has had 10 years' experience in charge of sheet music and small goods department desires to go West in same line, with object of having an interest in this branch. Has some cash, willing to work and well posted in buying. Address, "Elmer," care of THE MUSICAL COURIER.

N. B.—No one answered unless he is a subscriber of THE MUSICAL COURIER.

Bridgeport Trade.

THE music trade of this city for some time past has been booming, so say the dealers.

M. Steinert & Sons say that during the time stated they have been unable to supply the demand. "We do a large renting and instalment business," said Mr. Wm. Haesche, the manager.

Treat & Shepard Company were equally satisfied; trade is prosperous and collections are good.

Mr. E. Morgan, the secretary of the Keiler Piano Company, informed the writer that "just at present we are having a slack off in business, but we anticipate always such a falling off as the season of hot weather advances."

The writer made a call on Messrs. Keller Brothers & Blight. In conversation with Mr. Blight that gentleman said: "Our trade has increased 10 per cent. this year so far. We have just now on our books orders for over 100 pianos. We are compelled to work overtime."

"We are making great headway with our small six octave pianos. In that special department we intend to push the trade. Dealers from the South say they are having a great demand for the Keller Brothers & Blight's six octave."

Through the courtesy and kindness of Mr. Pattison, of the Bridgeport Organ Company, the representative of THE MUSICAL COURIER had a bird's-eye view of the well managed concern. Mr. Pattison said they are now turning out about 200 instruments a week, and their foreign trade has increased wonderfully.

Reaching Out After More Trade.

DAVID C. WHITEHILL, owner and proprietor of Whitehill's music houses, in the Whitehall buildings, Brookville and Reynoldsville, is still branching out after more trade. His latest move is to secure a fine wareroom at 148 Third avenue (opposite the new post office and second door off Smithfield street), Pittsburgh, Pa., and he will be ready for the grand opening of a new piano and organ house in that lively city about May 1, 1891.

In his Pittsburgh store he will carry a complete stock of pianos, organs and musical merchandise, including parlor grands and upright grand pianos in walnut, ebony, ash, oak and mahogany cases of all styles, and he will be prepared to invite the most critical comparison of his instruments and prices with those of any other music house in the city.

His Brookville and Reynoldsville stores will continue under his personal supervision as heretofore, and customers at all of his houses will be treated fairly.

Mr. Whitehill's energy and push have brought him remarkable success in business, and it is but reasonable to expect that his new venture will be no exception. If the old-established music houses of the city don't find in Mr. Whitehill a lively competitor we will miss our guess. —Brookville, Pa., "Republican."

Trade in Springfield, Mass.

SPRINGFIELD can boast of her many veteran music dealers, who have for years been an honor to the piano trade, and have grown up with their beautiful city.

One, who for years has been a dealer in pianos and also in all kinds of musical instruments, is the venerable Mr. L. M. Pierce, whose store is situated on Main street, where can be found pianos manufactured by many of the prominent makers.

Mr. Pierce's stock comprises the Hardman, Braumüller, Chickering, Sohmer, Mason & Hamlin, Ivers & Pond, Schubert, Sterling, &c. He also carries a stock of the Mason & Hamlin, Story & Clark, Smith American and Packard organs. Mr. Pierce informed the representative of THE MUSICAL COURIER that his renting and instalment department were never in such a prosperous condition.

One of the oldest firms of piano dealers of the busy city of Springfield is that of C. N. Stimpson & Co., 396 Main street, who have a record of nearly 20 years in the piano trade. In addition to pianos and organs, musical instruments of all descriptions are to be found in stock, also sheet music, &c.

Mr. Stimpson's experience in the trade extends over nearly 40 years, his Springfield store is centrally located and in the warerooms are to be found pianos of many prominent makers, Behr Brothers being the leader.

Stimpson & Co. do a large renting and instalment trade and have branch establishments at Holyoke, Westfield, Greenfield and Northampton.

The firm of J. W. Steere & Sons, builders of church organs, is one of the oldest in this country, and is composed of Mr. J. W. Steere, John S. Steere and Frank J. Steere. The trade, it seems, has descended from father to sons. They have a large factory with all modern appliances required in the trade, and throughout the year give steady employment to 50 mechanics and turn out during that time nearly 40 instruments. While the writer was at the factory Messrs. Steere were shipping two large organs, one to Minneapolis and one to Connecticut.

While THE MUSICAL COURIER was rambling through the stores of the piano dealers of Springfield he casually met Brother Lewis, of Pynchon street, and as Mr. Lewis is very prominent in Masonic circles in Springfield the scribe and Brother Lewis were soon close friends.

"It is now nearly 40 years since I left my native country and made Yankee land my future home," said he, "the best portion of which has been spent in this rising city. I sell the matchless Wilcox & White organs, which I consider the best."

"In the line of pianos I sell Decker & Son, the Prescott—in fact, I have built up a lasting trade through strict attention and fair business dealings. I have one of the best of assistants in my store, who looks after the sheet music and musical instrument department (outside of pianos); the party I mean is my wife, who takes great pleasure in disposing of guitars and guitar and violin strings, in which branch of the music trade I have a large and increasing business. Springfield in my earliest remembrance had but very few music dealers; now, with its 40,000 inhabitants, more than a dozen are to be found."

Owing to a severe cold Mr. Taylor, of Taylor's Music House, was compelled to be away from his business; however he was faithfully represented by Mr. F. S. Howe, who kindly gave us all information required. The store is very handsomely fitted up in oak; in fact it reflects great credit on the proprietor.

Mr. Howe said: "Our trade at present is excellent; we make leaders of Haines Brothers; we also keep in stock the pianos of Hallet & Davis and Kroeger & Sons." A description of Taylor's new store recently appeared in these columns.

The Steinert & Sons Company was started some 35 years ago by Mr. Morris Steinert, then a violoncellist and musician at New Haven. About 15 years ago they opened a large wareroom in Providence, R. I., and have since then conducted a most successful business. Upon urgent request by some of Boston's best musicians they then opened in Boston, and have for the last nine years carried on business at Steinert Hall, 100 to 198 Tremont street.

The M. Steinert & Sons Company are now conducting and doing the largest retail business of any piano concern in this country, having warerooms in New Haven, Providence, Boston, Bridgeport, Portland, Me., Newport, Cincinnati, Indianapolis, and have just opened large and elegant warerooms at 428 Main street, Springfield, where they now have on hand a complete stock of the Steinway and Gabler pianos. The various places

are conducted by Mr. Steinert's sons, seven in number, all able business men and musicians of considerable note, being able to perform upon piano and violin, and all having a business education.

We also wish to call our readers' attention to the fact that each and every piano sold by the M. Steinert & Sons Company is carefully selected in the factory or wareroom of the maker by Mr. Steinert, Sr.

Meriden Trade.

DURING a short visit to Meriden the writer casually called on the Wilcox & White Organ Company. Their factory, covering thousands of square feet, is a five story brick structure, with all modern improvements, such as electricity and steam power. The Wilcox & White Company is composed of Mr. H. K. White, manufacturing superintendent; H. C. Wilcox, president; Howard White, superintendent, and J. H. White, secretary and treasurer. The members of the firm are all practical men, and consequently are all the better qualified to manage such an extensive business. The company give employment to some 200 men during the year; no laying off for want of trade. Just at present they are compelled to run the factory overtime. To such an extent has their trade increased that they contemplate enlarging and increasing their facilities. In place of a 75 horse power engine now they are having a 200 horse power placed in position. They require the use of four large drying houses. This is not to be wondered at when we take into consideration the Wilcox & White Company are now turning out over 100 organs and some 25 to 30 self playing instruments per week. Every inch of space is made use of. In addition to all this the company have a side track of the New York and New England Railroad Company to facilitate the unloading of lumber and dispatch of their merchandise.

The organs manufactured by the Wilcox & White Company are made and constructed of the best materials and workmanship, all under the personal superintendence of the members of the firm.

In connection with the factory is a very handsome showroom for the better exhibition of their organs. The New York warerooms are at 12 Union square, where the interests of the firm are looked after by Mr. William Mylius.

A Springfield dealer says: "I am happy to say I sell the matchless organs of Wilcox & White, which I consider to be the best on the market."

Recent Important Decisions.

From "Bradstreet's."

Where a policy of fire insurance provides "that if the interest of the assured in the property be other than the entire, unconditional and sole ownership thereof for the use and benefit of the assured the policy shall be void," a lien upon the property created by the voluntary act of the parties will invalidate the policy, according to the decision of the Kentucky Superior Court in the case of the Home Insurance Company et al. v. Allen.

The Superior Court of Kentucky held, in the case of Lewis et al. v. Deposit Bank of Glasgow, that when a partnership firm becomes insolvent, having partnership property and partnership creditors and also individual property and individual creditors, and the partnership creditors exhaust the partnership property, the individual creditors have a priority of right to receive an equal percentage of their claims out of the individual assets, and if anything remains it is to be distributed among both classes *pari passu*.

Where it did not appear that when a contractor, mechanic or material man quit the work he engaged to do the other party had failed or refused any payment when due, the Supreme Court of Georgia held (Rome Hotel Company v. Warlick) that such stopping of the work before compliance with the contract upon a mere apprehension or fear that he would not be paid at the time for payment was unauthorized and defeated a claim of lien.

The Supreme Court of Pennsylvania held, in the case of Glennon v. Lebanon Manufacturing Company, that an employer when sued by an employe for wages may set off the loss caused by the employe's unskillful work, even though the loss exceeds the amount of wages earned by the employe during the time he did such unskillful work. The Court said: "The plaintiff is a machinist and was employed in defendant's machine shop to do certain mechanical work for a compensation agreed upon. From this contract the law implies faithful service on the part of the employe and an amount of care and skill proportioned to the character of the work which he was engaged to perform. If he performs it negligently and unskillfully it is a breach of contract, and when the employer is sued for wages earned under the contract he can defend by showing a failure on the part of the servant to properly perform his part, in consequence of which he has sustained damages."

WANTED—A complete list of musicians, amateur and professional, in the cities of Minneapolis and St. Paul, Minn. Teachers, choir singers, organists and prominent chorus singers especially wanted. List must contain full name, address and vocation of each individual. Address, stating terms, "Musico," care of THE MUSICAL COURIER.

NOTICE—A reliable and experienced piano man, single and a hustler, would like to go on the road for manufacturer of a first-class or a good medium grade piano. Large territory preferred. Can furnish best of references and will guarantee satisfaction. For full particulars address "O. K.," No. 92 West Fourth street, Cincinnati, Ohio.

TUNER of many years' experience in concert work, both in New York and on the road, wishes to change his position with the sole object of increasing his salary. Can give unexceptionable references and can demonstrate that he can tune "fine" and "solid." Address "C. C.," care of THE MUSICAL COURIER.

WANTED—Tuners and repairers of pianos and organs who will send their full name and address to me will receive information of importance to them free of charge. Address, "Information," care of THE MUSICAL COURIER.

TUNER AND REPAIRER WANTED—A first-class piano tuner and repairer is wanted to do mostly outside work. Must be sober and industrious and understand regulating. State age, whether married, where employed, how long and how many pianos are an average day's work; also salary wanted. F. W. Baumer & Co., Wheeling, W. Va.

A FIRST-CLASS piano tuner and repairer, who also understands action and tone regulating, desires a situation in Chicago or New York. Address Tuner, 160 Fourth avenue, New York city.

SITUATION WANTED—By a piano tuner to represent some medium priced piano to the retail trade. Acquainted with the trade throughout Kansas and Nebraska and part of Missouri. Best reference. Address T. U. V., care of MUSICAL COURIER.

STEINWAY & SONS

beg to announce that they have been appointed by Royal Warrant, dated May 29, 1890, Piano Manufacturers to

Her Majesty the Queen of England.



A cablegram, dated London, June 18, 1890, informs Messrs. Steinway & Sons that they have further been honored by the appointment of Piano Manufacturers to

Her Royal Highness the Princess of Wales.

Another cablegram, dated London, October 6, 1890, informs Messrs. Steinway & Sons that they have been additionally honored by the appointment of Piano Manufacturers to

His Royal Highness the Prince of Wales.



STEINWAY & SONS,
Nos. 107, 109 & 111 East Fourteenth Street,
NEW YORK.

STEINWAY HALL,
 15 Lower Seymour Street, Portman Square, W.,
 LONDON, ENGLAND.

**EUROPEAN
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STEINWAY PIANOFABRIK,
 St. Pauli, Neue Rosen-Strasse, 20-24,
 HAMBURG, GERMANY.

"THE MEHLIN."

A Few Words on the Success of an Epoch Marking Venture.

FIFTY years ago, twenty-five years ago, even ten years ago, if anyone here in New York had said that in 1890 there would be a great piano factory up near the source of the Mississippi people would have felt sorry for him, and would have treated him gently, thinking that he didn't know any better and that it was an unfortunate thing for his family that he didn't. If he had insisted further in his prognostication that in that wonderful city of Minneapolis would be located not only a piano factory, but a piano factory in which first-class pianos would be made, why these people would have ceased to treat him gently and would have avoided him altogether, and have thought him entirely too insane to be bothered with. Piano making beyond what is called "the East" is an affair of but a decade or little more. In the centennial year we had no pianos from the West, and the entire country out there was worked and controlled by agents for Eastern houses who bought their goods from New York and Boston and Baltimore and Albany.

Now what a change has come over the whole scene and how greatly and vitally has the whole scheme of piano making in the United States changed! Piano factories commenced to spring up—as things have a habit of springing up—in Chicago, and with the customary push and enterprise of its windy citizens that town now makes pianos in sufficient quantities to have an appreciable effect upon the entire output—at least numerically. Then in greater or less importance came factories in smaller towns just north, east, south and west of Chicago. The entire tendency of the manufacturers throughout that section seems, however, to have been, and, for argument, to still be, the making of as many pianos as they could at as low a cost as the dealers and public would stand. Good pianos continued to go from the East, as good pianos are still wont to do, so that the starting up of a factory in which high grade pianos are made, and starting this factory in a far Northwestern city, was a distinct epoch marking event in our hitherto conservatively local piano making business.

The factory to which reference is made is of course the "Mehlin," run by the Century Piano Company. The effect that its establishment has already had upon the trade in the West is so well known that it need not be again referred to here. It has stimulated all the factories immediately east of it to better work, and has set a standard of Western pianos that it is no easy task for others to reach.

Our readers are by this time fairly familiar with the exterior appearance of the factory, a small cut of which can be seen on another page. The building stands on the bank of the Mississippi River, in the best part of the city, immediately adjoining the exposition buildings. It is 100 feet by 100 feet in dimensions, five stories high, lighted by electricity, steam heated and fitted up with the most modern machinery, much of which was made especially for the Century Piano Company after plans of Mr. Mehlin's. Some of the most skilled workmen were taken on from the New York factory, and Mr. Paul G. Mehlin himself has become a citizen of the Flour City, where he can personally supervise the entire work. He has concluded that in all of his vast experience he has never known of a place better suited to piano making. The location insures a supply of lumber at prices far below those of the East, the other main component parts of the instrument can be obtained near at hand, and only a very few articles have to be purchased in the East.

It has been found that a very much better piano of a given grade can be made in Minneapolis than in our coast cities, the extreme dryness of the atmosphere enabling wood to be treated in a manner, it is claimed, that renders it far superior to anything turned out elsewhere. On the same principle that a piano made in the winter when the heat of the factory is dry is far superior to one made during the dampness of summer heat, so a piano of a given grade made in the high, dry atmosphere of Minneapolis is superior to one made at a lower altitude and near the seashore.

The factory at Minneapolis is intended by the Century Piano Company to supply the Southwestern and Northwestern States, while the New York factory continues to supply the East and Southeast. The division has already proved a fortunate strike, as special work can be done in one or the other factory and exchanged between them at a considerable saving of cost.

The Automaton Piano.

ILLUSTRATIONS will be found in this issue of THE MUSICAL COURIER representing two views of the automaton piano controlled by a company in this city. Warehouses have been opened for the exhibition of these instruments, which will represent the latest devices for the performances of all kinds of music—popular and classic—written or arranged for the piano.

The company do not represent any particular make of

piano, but put the attachment on any upright which may be selected by the purchaser. The attachment in no wise interferes with the piano, which can be used and played upon just as if it had no attachment to it; neither does it alter in any manner the appearance of the piano.

Not only is the automaton an innovation in the line of self playing instruments, but it represents one of the most important improvements in this line of modern musical instruments. Every composition played by it has the expression and the tempo selected by the performer, who can alter and change it to suit his taste or his ideas of the work played.

Instruments of this class unquestionably stimulate a taste for music, particularly for music of the keyed instruments, and will induce many who are not players to secure pianos they would otherwise not purchase.

Arrangements for territory will be made by the company during the summer months, and we would suggest to the better class of dealers to consult the company without delay. The offices are located at 26 Vesey street.

Sixty Violins Seized.

The Government Springs a Sensation in Musical Circles.

THE Government sprang a big sensation yesterday afternoon.

Sixty rare musical instruments, mostly violins, belonging to the well-known Von der Hoya family were seized on the charge of having been smuggled into this country. The Von der Hoyas stand well in the musical world. Mrs. Von der Hoya is a pianist and is well known in Savannah, Atlanta and New York. Prof. Von der Hoya, better known as Professor Schultze, is a fine violinist who has taught here for some time. Their son, young Von der Hoya, is a most promising violinist. He has had the very best education, and was the favorite pupil of some of the great masters of London and Germany. About a year ago he gave some concerts in Savannah.

The Government's officials believe that this large collection was smuggled in. This the Von der Hoyas indignantly deny. Recently they advertised in the "Times" that a large collection of old instruments would be on exhibition at Ludden & Bates'. It was through that advertisement the Government's attention was attracted. Yesterday a telegram came from Washington ordering the seizure. The Government, it seems, believes that this will lead up to the discovery of a vast amount of smuggling that has been going on.

The instruments seized are valued at \$20,000, and the duty on them would be over \$3,000.

Prof. Lewis Von der Hoya, of Atlanta, is the chief owner. The Von der Hoyas say that they picked the instruments up from time to time in Europe from musicians when they got hard up. They declare that the duty has been paid on them. The Government thinks that the violins were smuggled over in furniture cases.

The case will be a sensational one when it comes to trial. Senator Du Bignon, it is stated, represents the Von der Hoyas.—Savannah "Evening Times," May 2.

The Savannah "Morning News" of May 4, referring to the same subject, publishes the following:

The customs officials are investigating what they believe to be an undoubted case of smuggling.

In the custom house is a collection of 60 violins, recently brought to this country by Prof. L. Von der Hoya, of Atlanta. The instruments are valued at \$20,000. They were picked up in Europe by members of the Von der Hoya family, two of whom, Professor and Mrs. Von der Hoya, live in Savannah and stand high in musical circles, not only here but elsewhere, and are well known in Europe.

The collection is composed of rare instruments, some of which are of great age and bear official seals. One violin is valued at \$500, and a viola in the collection is valued at \$3,000. The duty on the instruments, which were passed through the New York custom house packed in clothing, is 25 per cent. The collection is held in the custom house here in the original cases by order of the Treasury Department.

Professor Von der Hoya was asked for a statement yesterday in regard to the seizure. He declined to talk on the subject, saying that his lawyer had told him to keep silent until the case has been brought before the courts. Ex-Senator Du Bignon is the Von der Hoyas' attorney.

An account of the seizure was published in last week's MUSICAL COURIER.

Among the violins is a George Gemünder (Astoria) "1887." The instruments were packed in German furniture and classified as "household effects." Smuggling of violins, 'cellos and violas has been going on right here in New York and over in Jersey. In addition to this several musicians have been in the habit of bringing instruments over for the account of a certain dealer and swearing that they were "tools of trade," when in reality they did not belong to them.

One is a prominent solo violinist. In the interests of honest trade and general morality the Government should be assisted in bringing the frauds into court.

Fires.

Guernsey's Piano Factory Destroyed.

Scranton "Truth" of May 4 publishes the following account of the fire at the piano factory of Guernsey Brothers:

The fire alarm sounded at 3:10 this morning from box 66 was for a fire that originated in Guernsey Brothers' piano factory in Green Ridge. Persons who first reached the scene of the fire say that it started in the basement of the building. The factory was a frame structure 36x58 feet in dimensions and two stories high. It contained 44 pianos and three organs, besides tools, machinery, expensive lumber and all things necessary to the equipment of a first-class piano factory. The building and contents were consumed and it was with the utmost difficulty that General Phinney and Niagara Engine companies, who responded to the alarm, saved the buildings on either side of the burning factory.

The origin of the fire is a mystery. The only fire in the building was in the drying room, where a temperature of 160° is constantly maintained. There was no fire in the basement where the flames were first seen. The factory was swept daily at 4 o'clock. These sweepings were burned, and whatever shavings were made after that hour were swept up and placed in a barrel near the door leading to the shipping room. The factory was closed at 6 o'clock each evening. Six weeks ago the watchman at the D. & H. Roundhouse discovered a fire in the building. He broke in the door and found the barrel of shavings on fire. The damage done at that time was slight. A hole was burned in the floor and a piano and piano cover destroyed. Guernsey Brothers congratulated themselves on their lucky escape and said nothing about the fire to insurance agents or anyone else. Since that time, however, they had taken the added precaution to thoroughly soak the barrel of shavings with water before closing the factory for the day. There was a quantity of varnish in the factory, but it was in tightly sealed cans and not near the place where the fire was discovered. Guernsey Brothers estimate their loss at \$20,000. The building and contents was insured for \$7,500 in companies represented by George H. Birdsall, Norman & More and C. L. Rice, as follows: London Globe, \$1,000; Hamburg, \$2,000; Merchants, \$1,000; Northern, \$1,000; Mechanics, \$1,250; Western, \$1,250.

The factory was opened in February, 1890, and the pianos made there were first tested at a recital in Guernsey Brothers' music store on the evening of November 15 last. Everything was at present in excellent running order. Fourteen hands were employed and pianos, on which the firm had three valuable patents, were being turned out at the rate of two a week.

Edna Piano and Organ Company.

MASSILLON, Ohio, May 10, 1891.

The entire plant of the old Edna Piano and Organ Company was destroyed by a supposed incendiary fire last night. The total loss is about \$1,000, insured for about \$2,500 in the Fireman's of Dayton, \$1,000 in the North British and \$1,000 in the Richland County Mutual.

The North State Music House (formerly Stone's), at Raleigh, N. C., was destroyed by fire on the evening of May 5. The fire started in a paperhanging establishment above the store.

A Piano with Each Flat.

PROPRIETORS of flat houses have been offering all sorts of conveniences with their apartments to attract house hunters for the last two years, until now a woman will not look at a six room flat that is not steam heated, lighted by electricity, possessed of a gas range and a patent refrigerator, decorated in high art tints and adorned with lace window curtains. Consequently nearly every landlord in town is offering all these inducements, and there has been much gray matter wasted in looking up other attractions.

A young Napoleon in flat architecture, who has just completed a fine looking row of buildings on the West Side in Harlem, has found this attraction and his apartments are going off like the proverbial hot cakes. He has built in the wall of every parlor a good, strong upright piano, just as other landlords build hat racks in the hall and china closets in the dining room. Every woman who goes around to take a look at the apartments jumps for the piano the moment she gets into the front room, and after she has run her fingers up and down the keys and has given the dear old excuse of lack of practice to the janitor for her bad playing she says, "I'll take this flat."

And take it she does, even if her husband complains that the house is five blocks too far away from the elevated station, and vows that the rent is \$10 more than he will ever consent to pay. It is rumored that the lesses of the piano flats have hired a combination music teacher so that they may learn "The Maiden's Prayer" and "Annie Rooney" altogether, and then in the coming summer evenings they will play these gems on 48 pianos at the same time. They will be obliging enough to leave all the windows wide open, and so the Park Commissioners will be spared the expense of hiring a brass band to provide music in Mount Morris Park for the inhabitants of Harlem.—New York "Times."

A new company has been organized in this city which will do business under the name of the "Home Music Company." It is composed of the firm of Wilson, Humphreys & Co., associated with Prof. W. T. Giffe, and its purpose is to publish music books, sheet music and a monthly musical journal, which will be edited by Professor Giffe.—Logansport "Reporter."

Jacob Kaiser, manager of the music store of Driggs & Smith, was 81 years old yesterday. A half dozen of his New Haven chums remembered it and called at his home on Central avenue, bringing handsome presents and remaining through the evening. The Waterbury Banjo Club, in which Mr. Kaiser is a mandolin player, and several other of his musical friends also put in an appearance, and there was a fine musical entertainment and great social enjoyment.—Waterbury "American."

STEINWAY & SONS,

MANUFACTURERS OF

GRAND



UPRIGHT

PIANOFORTES.

The recognized **Standard Pianos** of the world, pre-eminently the best instruments at present made, exported to and sold in all art centres of the globe, preferred for private and public use by the greatest living artists, and indorsed, among hundreds of others, by such as:

RICHARD WAGNER,
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A. DREYSCHOCK,
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ADOLPHE HENSELT,
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JOSEPH JOACHIM,

RAFAEL JOSEFFY,
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A. MARMONTEL,
WILLIAM MASON,
S. B. MILLS,
J. MOSCHELES,
ALBERT NIEMANN,
NICOLA RUBINSTEIN,
CAMILLE SAINT-SAENS,
ANTON SEIDL,

W. TAUBERT,
RUDOLPH WILLMERS,
AND BY MESDAMES
ANNETTE ESSIPOFF,
ANNA MEHLIG,
MARIE KREBS,
ADELINA PATTI,
ETELKI GERSTER,
TERESA TITIENS,
PAREPA ROSA,
MINNIE HAUKE,
EMMA JUCH,
&c., &c.,

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STEINWAY'S PIANOFABRIK,

St. Pauli, Neue Rosen-Strasse, 20-24,
HAMBURG, GERMANY.

THE STAR
OF THE NORTH

THE HIGH GRADE - MEHLIN -

THE PIONEER
OF THE NORTH-WEST

THE PIANO
OF THE CENTURY

CENTURY PIANO CO.
MINNEAPOLIS, FACTORY

CENTURY PIANO CO.
NEW YORK FACTORY

CENTURY PIANO CO.
MANUFACTURERS OF THE HIGH GRADE
MEHLIN PIANOS
NEW YORK & MINNEAPOLIS.

F.S. COBURN

The illustration features a cherub holding a star that radiates light. A banner above the cherub reads 'THE STAR OF THE NORTH'. To the right, a banner reads 'THE HIGH GRADE - MEHLIN -'. Below the cherub, a banner reads 'THE PIONEER OF THE NORTH-WEST'. To the right of the cherub, a banner reads 'THE PIANO OF THE CENTURY'. In the center, a large factory building is shown, with 'CENTURY PIANO CO.' and 'MINNEAPOLIS, FACTORY' written on it. To the right of this building, a circular inset shows another factory building, with 'CENTURY PIANO CO.' and 'NEW YORK FACTORY' written on it. At the bottom, the text 'CENTURY PIANO CO. MANUFACTURERS OF THE HIGH GRADE MEHLIN PIANOS NEW YORK & MINNEAPOLIS.' is written in a large, stylized font. The signature 'F.S. COBURN' is at the bottom right.

Wiggins Weakened.

Confessed and Then He Didn't Have the Nerve to Die.

HE BEGGED ON BENDED KNEE.

Led Astray by a Girl, He Wrote a Missive to be Read When He Was in the Cold Embrace of Death.

OLIVER WIGGINS, the music man, who has been brought before the public in a rather compromising light several times here of late, has written a full confession of all his sins for the past two years and that intensely interesting and highly sensational document is in the hands of his estimable wife, at No. 1124 Upper Second street. It appears that Mr. Wiggins is not a man of the most robust health and that a few days ago he became profoundly impressed with the idea that his lease of life was about to expire.

With this conviction, it seems, came a fit of penitence, an hour of remorse. The gentleman sat down and he wrote to his wife—wrote a long, mournful story of his misdeeds, and concluded with a tearful appeal for forgiveness. His confession, written in German, covered 19 pages of manuscript and rehearsed a tale of sin and suffering that would bring salt tears from a snow man. It told of a woman's wiles, of her wondrous witcheries; it told how she beckoned with her omnipotent hand, how he had followed, how he had fallen.

Beneath the beam of a radiant face—a face wreathed in ripples of laughter—he had forgotten home, his wife, his little children; lost in the delicious spell he had wandered away from the path of right and been swallowed in the vortex of sin. Wailingly the letter ran on, telling how good the writer had meant to be, how good he should have been but for a siren smile, a sylph-like form. He had done wrong, but the blame belonged not on his shoulders. He had been led astray by a woman in whose beck was a magic

potency; but for her subtle agencies, her preternatural powers, he had been pure as the mountain daisy that inspired the poet's song.

Having assumed the rôle of revelator, Mr. Wiggins went back just two years in his rather eventful life. He began his story with an account of how Miss — had laid a net to entangle his judgment; how by degrees he had become helpless in its meshes; how he had struggled and writhed to free himself, but how every effort had left him deeper in the toils. The power that this young woman exercised over his volition was profoundly mysterious to him at the time it was accomplishing his disgrace, and it so remained at the moment he was engaged in recording his revelations. He said that she had gone to a drug store and purchased some queer sort of candy, and that in that candy he verily believed lurked the extraordinary property that had intoxicated his reason.

In conclusion Mr. Wiggins very touchingly referred to the cramped space between him and the tomb. He felt that he must die, and before dying he wanted to get right down on his knees and howl for pardon. If he was not forgiven by his wife for the deplorable errors that had characterized the last two years of his life he felt that upon "crossing over" he would not find the golden gates ajar. He therefore begged, implored, supplicated her gracious magnanimity. As a dramatic climax the revelator got off something about like this:

"When I'm dead bring — to my coffin and make her swear to the truth of this confession."

Just how that would help matters the writer wound up without explaining.

Along with this lengthy recountal of a strong man's weaknesses, Mrs. Wiggins is in possession of some other epistolary memoirs of a rather startling character. It seems that the lady inadvertently opened a valise or private box belonging to Mr. Wiggins, and that there she found a bundle of letters from Miss — to her husband. These missives were brimful of a love that appeared to give its victim considerable inconvenience. She

advised Mr. Wiggins to do all sorts of naughty things in order to become lawfully and exclusively her own. She suggested that it would be a capital idea for him to get a divorce from his wife and marry her. She believed she could be a mighty fine mother to his children and was satisfied that she could train herself to be an exceedingly clever wife to him. The principal fact that stuck out in all the letters, "like a sore thumb," was that Miss — was marvelously mashed on Mr. Wiggins.

And such are the dimensions of this city's latest sensation.—Evansville "Standard," May 4.

10,000 Pianos

is a most imposing and dignified number, and to this honorable distinction the B. Shoninger Company have arrived with the current week, and while no formal ceremonial marked the important occasion, still the completion of the 10,000th piano in this particular instance stands for a great deal, for it means not only hard work and an enormous outlay, but it is the record of a constant conscientious endeavor in a most praiseworthy direction; for a good piano is a work of art appealing to the highest and best in humanity, and the B. Shoninger Company has labored earnestly to make every instrument an improvement upon the preceding one. "Improve constantly" is the primal law which governs this great factory, and the marvelous success of the Shoninger piano, as seen in their increasing manufacturing facilities at New Haven, the doubling of their wareroom accommodations, not only at their handsome new store at 96 Fifth avenue, New York, but also at 225 State street, Chicago—all is entirely due to the careful oversight and firm determination to adhere to the same high standard maintained from the beginning of the first to the completion of this the 10,000th Shoninger piano.

To the active, energetic head of this old and well-known house and his associates we extend cordial congratulations, which we hope to repeat when they shall have finished their first 100,000th instrument.

THE BIRDS OF SPRING

If they could be weary of their songs, would find in our great stock an almost infinite variety of new melodies. 40,000 kinds of our old music are still called for, and the new are more numerous than the old.

Cantatas.—THE JOLLY FARMERS, Sargent (40 cts., \$3.60 doz.) New, bright, easy, and all jolly farmers and their friends will like it. **HEROES OF '76** (\$1.00 or \$9.00 doz.). Trowbridge for the Fourth of July; and **NEW FLOWER QUEEN** (50 cts., \$5.00 doz.) Root for flower time.

Sunday Schools like **PRAISE IN SONG** (40 cts., or \$4.20 doz.), Emerson. **SONG WORSHIP** (35 cts. or \$3.60 doz.), Emerson and Sherwin. **NEW SPIRITUAL SONGS** (35 cts., \$3.60 doz.), Tenny and Hoffman.

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MERIDEN, Conn., April 7, 1891.

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Contains,	In Treble,	3 octaves Violina	Reeds 8 ft.	String-like.
"	3	" Melodia	" 8 "	Full, round.
"	3	" Cornettino	" 8 "	Characteristic.
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"	3	" Clarionet	" 16 "	Clarionet.
"	3	" Saxophone	" 8 "	Saxophone.
"	3	" Piccolo	" 4 "	Penetrating, brilliant.
Contains,	In Bass,	2 " Clariana	" 8 "	String-like.
"	2	" Diapason	" 8 "	Full, round.
"	2	" Cremona	" 8 "	Characteristic.
"	2	" Bassoon	" 8 "	Characteristic.
"	1	" Sub-Bass	" 16 "	Full, deep, rich.
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"	2	" Cor Anglais	" 4 "	Brilliant.

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Important Invention.

An Adjustable Piano Mute.

New York, May 9, 1891.

Editors Musical Courier:

IT will no doubt interest you, as also the readers of your valuable paper, to learn of my invention, "the adjustable piano mute," which has just been patented and is now about to be exhibited here.

The mute is designed for use in piano practice, and so softens the tone of the piano as to render it inaudible, except to the player or those quite near the instrument, without affecting the action or touch. Practice with such a device is beneficial to students in many ways, as they will become less nervous by the softened or muted tones, which at the same time lead to acuteness and delicacy of ear. Another result of the use of my invention is that it saves the wear of the piano, more than doubling its durability, and preserves its full, round tone.

The contrivance consists of a bar or slat of wood from which an apron of flexible felt is suspended in such a manner that the felt lays close to the strings and intervenes between them and the hammers. The hammers become worn out, as each time they strike the strings they are slightly cut by them. By having the felt intervene they are not affected in the least, and no amount of practicing

will wear them out, while the original quality of tone is preserved. The bar or slat is held in place by (or attached to) brackets fastened on the piano in such a manner as to obviate any cutting into the piano or in any way marring its appearance, so that no sign or mark could be noticeable that such an attachment had ever been on the piano. The slat is operated by means of a lever, so that the mute can be used or thrown off at the will of the player.

Similar contrivances for softening the tone of the piano have been applied to their respective pianos by Behr Brothers, Ivers & Pond, Hardman, Sohmer, Hallet & Davis, Mehlin and Bush & Gerts, all of which are patented and can only be had by purchasing one of the instruments of the above named makers. The advantage of my invention, which you will observe I call an "adjustable piano mute," is that it can be applied to any upright piano, no matter of what make.

Many dealers in pianos throughout the country, no doubt, have been puzzled how to overcome the talking points of their competitors who are agents or handle such pianos having a "piano muffler," "soft stop," "bell stop," "harp stop," or "piano damper." My invention covers all the improvements or advantages of former devices, and is far superior to most of them in many ways. Some contrivances are operated by a third pedal, and it frequently occurs that the player will accidentally depress that in

place of one of the other pedals during his performance, thereby spoiling the effect of the music. In some pianos the player has to keep the foot constantly on the third pedal (a great inconvenience) in order to use the damper, while with my contrivance he has both feet free to use the other pedals.

Upon examining my mute you will see for yourself that it is more durable than anything of the kind heretofore produced; cannot get out of order and will be indorsed by all musicians and especially by piano tuners, who often complain that where the dampers are built in pianos they have to be removed in order to tune the instrument, making them liable to get loose and in the course of time to rattle.

S. FREIDENRICH, 215 East 126th street.

Annual Meeting.

THE annual meeting of the Moline Pipe Organ Company was held at the company's office Tuesday for the election of a board of directors. The new board is composed as follows:

J. Lancashire, M. R. Metzgar,
O. Marshall, E. Harris.

The board organized as follows:

President—J. Lancashire.
Vice-President—O. Marshall.
Secretary and Treasurer—M. R. Metzgar.

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IN placing the Automaton Piano before the American public, the manufacturers feel that they are justified in claiming this to be one of the most marvelous inventions of the century.

It is now more than one hundred years since the piano was invented. From time to time hundreds of patents have been obtained, covering points of detail—each, possibly an improvement—and helping to bring the piano of to-day to its present state of perfection.

During the past forty years many attempts have been made to produce a self playing piano. All such attempts have hitherto failed; and indeed the task was no easy one.

tires, but, like a slave, is ever ready at the command of its master; and it needs only to be known in the world of music to become a public favorite.

The Automaton Piano Player can be attached to any piano without affecting its appearance or in any way interfering with its use in the ordinary manner.

For concerts, parties, hops, receptions, dinners, and for the music lover who is constantly regretting his inability to play, it will prove invaluable.

The field for this invention is not limited to the vast number of pianos now in use. Thousands of music lovers, themselves unable to play, will now, by buying an Automaton Piano, be able to gratify and cultivate their taste for music.

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To obtain a really perfect self playing piano it was not only necessary to devise mechanism to operate the keys, but to produce an instrument that would play musically and not mechanically; in other words, to play any composition with the same feeling, expression, touch and variations as a musician. The inventors of the Automaton Piano have solved this problem, and any musician who hears it play will indorse this statement. Whether it be a Liszt rhapsody or a Strauss waltz the "Automaton" is called upon to perform, the interpretation is as perfect, both as to expression and tempo, as the most critical can demand. It is impossible to distinguish its performance from that of a great artist.

The Automaton Piano will play any piece of music that was ever written. It never

To those having the time and inclination to learn, the "Automaton" is a most important help. By familiarizing some of the most difficult masterpieces (which the average amateur is unable to execute) it will undoubtedly perform a not unworthy part in the musical education of the people.

The Automaton Attachment is simple and its construction is based on the most approved mechanical principles. It consists of a small drawer which fits under the keyboard, is out of sight, and adapted to be drawn out for the insertion of the music, as shown in Cut 1. After placing therein the composition it is desired to perform, the drawer is reclosed (see Cut 2) and the automaton is ready for its task. The motive force (a child of ten years can manipulate it) may be produced either by hand, foot or electricity.

Further particulars may be had and inspection is invited at the offices or show-rooms of the company.

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The Freund Case.

THE preliminary hearing in the case of John C. Freund, arrested on the complaint of J. Travis Quigg on the charge of misappropriating \$1,000 of the funds of the "American Musician" Publishing Company, was continued before Police Justice Meade at the Essex Market Police Court last Thursday at 3 p. m. Freund was represented by Benno Loewy as counsel, Mr. Quigg by David M. Newburger.

General Horatio C. King, president of the company, was the only witness of the day. He testified that the "American Musician" Publishing Company of New Jersey, the present corporation, was organized under the laws of New Jersey, to avoid the heavy taxes on corporations imposed in this State, early in March, 1890, with the following stockholders, besides the witness: Lindley Murray, John C. Freund, J. Travis Quigg, Stephen Fiske, D. Blakeley, Miss or Mrs. Roderick, Patrick S. Gilmore and someone else whom he could not remember, who had 10 shares. John C. Freund was elected general manager, and as such had charge of the check books and account books. Checks were signed by Freund in that capacity.

Mr. NEWBURGER—What has become of the property of the corporation?

Mr. LOEWY—I object. A specific charge has been made and the books and checks have been called for.

Mr. Newburger smiled and withdrew his question before a ruling was made. Mr. Loewy then asked General King if he had brought the books and papers which his subpoena called for. The witness said he had brought all that were in his possession. He had last seen the check book at the office of the "American Musician." He had never looked into it, although he supposed it was open to inspection. Mr. Loewy then resumed his questions.

Q.—How much cash capital was contributed to the corporation? A.—None, so far as I know.

Q.—Where is the stock book of the corporation? A.—At my office.

Mr. Loewy made a time of it because the book had not been produced. General King said his subpoena did not call for it. Mr. Loewy took up the subpoena, read it and found out that the witness was right.

Q.—Were there any meetings of the company up to October, 1890? A.—There were two or three. The first meeting was held March 25, when the organization was perfected and the stock issued, and Freund was made manager, myself president, and Mr. Quigg treasurer and secretary. I recall no other formal meeting until some three months ago.

Q.—What was the capital of the old New York company? A.—It was \$10,000. That company, known as the New York "American Musician" Publishing Company, was organized in 1887. Freund was general manager of that and the new company in December, 1890.

Q.—Is it not a fact that both corporations were John C. Freund?

Mr. NEWBURGER—I object. It makes no difference as to proof of the charges who controlled. It is incompetent and irrelevant.

Mr. LOEWY—We propose to show that there was only a paper corporation and nothing paid in.

Mr. NEWBURGER—I don't care what you propose. I propose to conduct the case according to the rules of evidence.

Justice Meade told the witness to go on with the statement. General King then said: "No, I can't say that he [Freund] was running this corporation, except that he disregarded everything that the trustees desired. We reposed the greatest confidence in Mr. Freund's integrity and ability and certainly, as president, I did in him and in Mr. Quigg. I relied on Mr. Quigg to see that Mr. Freund did nothing wrong."

This statement made Freund, who had taken up a position close to his counsel, turn scarlet, while Mr. Newburger smiled sarcastically.

Q.—What did you pay for your stock? A.—I held 25 shares of stock in the new company, given me for services I had rendered from time to time. I had acted as attorney and counsel for the old company without a cent of pay.

Q.—Did not Freund borrow money on notes on his own account? A.—From hearsay, yes. He got frequent assistance from me. No, it was not common talk that Freund was making money. The most I have known of the management of the paper is since Freund wrecked it.

Q.—Did you not receive several letters of resignation

from Freund? A.—I received one letter of resignation, conditional on getting rid of Mr. Quigg.

This letter was dated October 18, 1890, and was marked for identification.

Q.—Did you not receive two notes for \$250 from Freund at the time of change from the old to the new company?

A.—Yes, for my stock in the old company. I never signed a check or note that I know of for the new company. I indorsed some of Freund's notes on which \$500 was raised for the new company. The "American Musician" was a successful paper at the time of the change [in March, 1890]. It had a circulation of some 3,000* copies and it had a handsome and lucrative income from its advertising. On the basis of that income the capitalization of \$100,000 of the new company was less than was warranted. There should have been good dividends on the stock, from \$10,000 to \$15,000.

Q.—It had been built up by the New York Company?

A.—Yes. It was owned by Freund Quigg, Fiske and myself. Q.—When did Freund, cease to be manager? A.—December 6, 1890. A meeting of the trustees was held then, when a settlement was made with Freund. I had read a letter written by Freund to Quigg. It was a wail of despair, showing the hopeless condition of the company. Freund had \$730 out in kiting checks, and if those could be made good he would resign as manager. A check for \$730 was delivered to him to get him out of the company; it was delivered to him at the subsequent Saturday meeting. I indorsed the check, making it payable to John C. Freund as manager.

Mr. LOEWY—Oh, King, you are off your base about that.

The witness—No, I am not. That was the cause of the whole trouble, because the check was made payable to Freund as manager. When he presented it at the bank and told them he was no longer manager, the bank refused to take it. So I indorsed it to Quigg, who made it over to Freund.

Mr. LOEWY—You are mistaken.

The witness—I'll bet \$100 to a bald head that I am right.

Mr. Newburger, who now cross-examined General King, asked him whether the corporation published the "American Musician." Mr. Loewy objected, saying: "That is one of the issues. It may turn out that Freund and Quigg published it."

GENERAL KING—I hope so, as I am threatened with suits on those notes.

Mr. LOEWY—We claim that there was no such thing as a New Jersey corporation.

GENERAL KING—Thank God!

Mr. LOEWY—There may have been a partnership, where there was a liability not so criminal as the negligence of the president and directors.

Mr. NEWBURGER—That defense is not a new one; it is the old, old story. (To the witness.) Did that \$100,000 of stock represent a fair value?

GENERAL KING—I thought so then and do now.

Q.—Did the old paper need contributions to carry it on? A.—No.

Q.—Freund was the manager? A.—Yes, entirely. His honesty was relied on. The paper was self sustaining then.

Q.—Did you know of any fact against Freund's management at the time of settlement? [December 6, 1890.] A.—About a week before I learned of his letter to Quigg, and found that without the knowledge of anyone the paper had been brought to a hopeless condition through Freund's mismanagement. It was a great surprise to us. Upon that I made up my mind it was not wise for Freund to continue to manage the paper.

Q.—The company has suspended publication? A.—Yes, and there are judgments against it.

Q.—At the time of the settlement you were aware of this state of affairs? A.—No. He [Freund] said that there were certain exchange notes out, for which he held himself responsible, and if he could have the money to pay those he would retire.

By Mr. LOEWY—Who made the reputation of the old New York company? A.—Mr. Freund had a great hand in it. He had brilliant and able assistants in Mr. Fiske and Mr. Quigg.

Mr. Loewy read a letter of General King's to Freund, of

*At this very time, as the files of the "American Musician" show, Freund was claiming a circulation of 10,000 and thereabouts. The statement was what newspapers call a lie. The whole scheme, like all Freund's schemes, was based upon an aggregation of infamous lies and misrepresentations, and money was secured from the music trade on the strength of the same.

October 20, 1890, in answer to Freund's conditional resignation of October 18, in which he refused to accept the place, adding that Freund's resignation would "mean death to the 'American Musician.'"

"I did not then know of any misappropriation."

Mr. LOEWY—Do you know of any misappropriation now? A.—I have heard of a good many things. I don't think you want to go into that.

Justice Meade, however, wanted to know all about it, so General King proceeded:

"I did not know that there were any other instances of obligations when Freund said to me that except \$2,500 that \$730 was the whole debt of the paper. He did not state the truth. If I had then known it he would not have got that statement from me in that letter."

Mr. LOEWY—Is it not a fact that the paper was run by a lot of dummies? A.—I don't think I was a dummy, but I was a damned fool.

Justice Meade suggested that the books of the company should be produced. Mr. Loewy pretended to be anxious to have them.

Mr. NEWBURGER—Oh, you shall have them; don't be alarmed.

General King said that Freund and Quigg owned about eleven-twelfths of the stock of the company, and they have had charge of the arrangement of salaries.

By Mr. LOEWY—Did not Freund and Quigg draw about as they pleased for their salaries? A.—I don't know anything about it.

Q.—Did not Freund draw regularly? A.—A good deal of it irregularly, and a good deal that he shouldn't.

By Mr. NEWBURGER—Did not Mr. Quigg pay \$4,000 for the old paper when he got it from the Music Trade Union? A.—I don't remember.

The certificate for 100 shares of stock given as collateral by Freund for his note for the \$1,000 raised in June, 1890, was put in evidence by Mr. Newburger, despite Mr. Loewy's objection that the stock book would be the best evidence. The point of the objection came out when General King testified as follows:

"The 100 shares of stock were issued to John C. Freund to secure a loan for the benefit of the 'American Musician.'"

Mr. Loewy moved to strike out the words "for the benefit of the 'American Musician.'" The point was overruled.

GENERAL KING—The stock of the company had all been issued except 300 shares, which were kept as treasury stock. Thomas J. Quigg came to me on the date of issue of those 100 shares and said that Freund wanted 100 shares of the 300 issued to him to secure a loan of \$1,000 needed for the paper and that he would send down his own certificate for 2,320 shares to have the 100 deducted and a new certificate of 2,220 issued to him. He could not find his certificate then he had told Quigg, but would send it down as soon as found. I demurred to issuing the 100 shares since I did not have the other by which to make the transfer. I finally did so, however, on Quigg's urging the need of the paper [the "American Musician"].

By Mr. NEWBURGER—Has Freund ever found that certificate for 2,320 shares? A.—Not to this day, so far as I know. That 100 shares was treasury stock and has never been returned.

JUSTICE MEADE—Have you ever asked Freund about the return of the certificate? A.—Yes, but it was never found. If Freund had returned the 2,320 certificate, I would have taken out the 100 shares and given him a certificate for 2,220 shares. I expected to get the 100 shares back, as it was treasury stock, and was issued for the benefit of the company.

By Mr. LOEWY—When the settlement was made with Freund on his retirement as manager December 6, 1890, did he not turn over to the company the 2,320 shares of stock? A.—When he received the 100 shares he had a total of 2,420. He returned in settlement 2,320 shares. He still has the 100 shares of treasury stock. He could claim the 100 now if it were not a collateral for a loan.

Mr. Loewy moved that on the testimony of General King the complaint be dismissed. Justice Meade promptly denied the motion. The case was adjourned to Thursday, May 14, at 11 A. M. Mr. Loewy informed the court that he understood that application had been made for other warrants for Freund's arrest, and asked that these might be served so as not to inconvenience his client. Mr. Newburger declared that all proceedings against Freund would be open and above board, and that Mr. Loewy need not feel exercised on that score.

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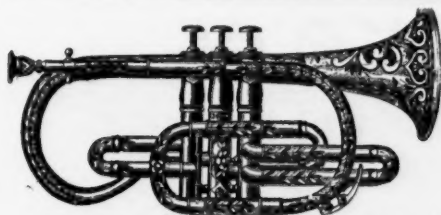
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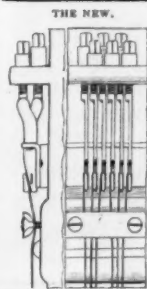
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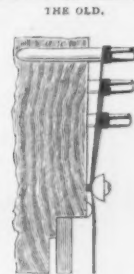
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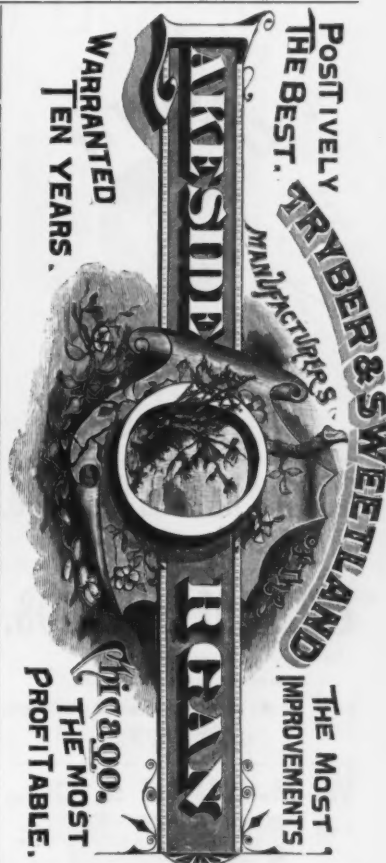
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The Trade.

—Wm. J. McLaughlin, of Boston, was in town last week on business.
 —The retail warerooms of Krakauer Brothers on Union square are to be enlarged and remodeled.
 —Birch & Dunbar, of Westboro, Mass., have just made a shipment of pianos to Nashville, Tenn.
 —The Collins & Armstrong Company, of Fort Worth, Tex., have taken the agency of the Pease piano.
 —Mr. J. M. Gallup, of Gallup & Metzger, of Hartford, was in town last week, as were Messrs. Collins & Armstrong, of Fort Worth, Tex.
 —The Morse String Company, of Jersey City, is to manufacture strings

for musical instruments. They are said to have a capital stock of \$30,000. John T. Morse, of New York, is the principal stockholder.

—The Anglo-Canadian Music Publishers' Association, Limited, Mr. Sydney Ashdown manager, have closed up their wholesale and retail sheet music store on Richmond street, Toronto, and transferred their business to the piano warerooms of the Dominion Piano and Organ Company, King street west.

The A. C. M. P. Association is an English concern and makes a specialty of protecting English musical copyrights in Canada. It has had a considerable number of legal fights involving thousands of dollars and very bitter feeling. It is looked upon as more or less of a "detective" organization by the rest of the Canadian trade.

—A committee of manufacturers is to discuss the American piano pitch

with a view to establishing a standard. Dwellers in flat houses will urge that they make it as low as possible.—New York "World."

—We extend our sympathy to Mr. Chas. F. Hammerschmidt, with Messrs. Geo. Steck & Co., in the loss of his only child.

—Constant Pierre, one of the professors at the Paris Conservatoire, has just published a book on "The Manufacture of Wind Instruments," "L'Art Musical" describes the work as one of considerable value and interest to makers and players on these instruments.

—Mr. James M. Burns, who recently purchased the music business of John C. C. Bohlman at Pittsfield, Mass., and also the piano and organ business of Marks Brothers at Ware, Mass., has had a varied experience in commerce and finance, having been in the furniture and also in the banking business. He is sure to make a success of his new ventures.

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Joseph Flanner.

THE subject of this biographical sketch, Mr. Joseph Flanner, who is so widely and popularly known in the music trade of the South and the entire country, is a member of the oldest and best known music house south of Ohio River, Messrs. Grunewald Company Limited, of New Orleans. Mr. Flanner first experienced his initial movement in this world in the pretty town of Natchitoches, La., in 1851. He springs from celebrated families on both sides of his paternal house in the line of a professional and civic sense. His father was an honored, successful and highly respected physician and citizen of Wilmington, N. C., before removing to Natchitoches, La., and was a direct descendant from an old Scotch family which came to Louisiana in 1844. Shortly after arriving in the State he married a Miss Pauline Roubier, daughter of one of the oldest Creole families in Louisiana, who was connected by birth with the famous and publicly esteemed Conde family of France. Thus it is shown that renown and distinction attended him from his *mater* and *pater* ancestry.

Mr. Joseph Flanner's earliest years were spent under the tuition and guidance of the fathers at the Jesuit College at Natchitoches. There he was regarded as promising the fine results which have attended his subsequent career, and was held in the highest esteem by his tutors for his quick and keen intelligence and sunny disposition. In 1864 at the age of thirteen he was sent to France, where he began his educational career at the Lycée Imperial of Versailles, from which institution he graduated with high honors in 1870. Having finished his civic educational course he repaired to L'École Polytechnique, a celebrated military college in Paris. He remained there until the breaking out of the Franco-Prussian war, when he retired to Lubeck, Germany, where he spent two years in acquiring the German language. Equipped at this time with a finished and solid education, he began his European and Continental tours, visiting all sections of Europe, traveling as far North as Norway and Sweden, and South along the Mediterranean coast and through Spain. He watched with his fine perceptive faculties the habits, customs and modes of life of all these people, and returned to his native State of Louisiana in 1873 laden with an abundant and elaborate fund of information on European life. He cast his first commercial experience in New Orleans with a cotton shipping firm, with whom he remained three years. The love of music, however, shortly mastered his aspirations for a mercantile career in the line of cotton and he entered the large and successful music house of Louis Grunewald & Co., where he has exercised his vast experience and fine learning for fifteen years.

In 1876 Mr. Joseph Flanner allied himself matrimonially with the house through the marriage of Mr. Grunewald's oldest daughter, a lady of rare culture and a great social favorite with the élite of this section. This union has been blessed by a family of four lovely children. Their beautiful home on St. Charles avenue is socially one of the brightest spots in all the South, a land noted for its hospitality and good cheer. Mr. Flanner is no less popular among his employees and business associates than he is with his most intimate friends and with those who know him best. His business qualifications are of the highest order, and he is as

warm a friend as he is a successful business man. He has charge of the extensive piano and organ warerooms of his firm on Baronne street. Blessed with an independent wealth aside from his mercantile issues, loved by a beautiful and cultivated family, and held in the highest esteem by everyone who comes in contact with him, his lot seems to be filled with about all the blessings vouchsafed to mortals in this world.—"Orpheus."

Mr. Flanner will leave New Orleans during the summer to look after the erection of his new building in Milwaukee, Wis., where he expects to open a large piano and organ house about October 1 next, as has been stated in this paper.

The Piano Tuner.

He Saves More Lives by His Skill Than the Life Saving Service.

THE piano tuner is part of humanity whose virtues have been overlooked and to whom the requisite degree of human gratitude has never been accorded. In his own unpretentious way he rescues more people from untimely deaths, perhaps, than the life saving marine corps, and does more to make life worth living, or at least to subdue the inharmonious elements, than even the combined forces of the Salvation Army.

Of course his power in this direction, like the ability of Seattle's aldermen, is limited. He may remedy an instrumental disorder, but he cannot prevent the ear splitting discords which arise from purely extraneous causes. He can never control the uncurbed enthusiasm of the new beginner, who executes—"executes" is the word—"Tannhäuser" before she can rightly finger the scales, and of whom the poetaster sings like this:

Mazurka, waltz, fantasia,
She plays all in one way;
And the street cars take another street
When Katie begins to play.

The 5,000 pianos in this city would render the city a veritable pandemonium of discordant noises were it not for the beneficent piano tuner who stepped into the breach as if in behalf of divine and human law and order and accords some opportunity for harmonious sounds.

The city charter, odd to relate, contains no provision for the punishment of those who abuse, by assault and battery, the instrument which constitutes an ornament and is intended for a comforting luxury to almost every home. But the Supreme Court would doubtless throw the provision out, just as it threw out the Seattle police court, on the first provocation, so that the common people—and the 65,000 souls of the Queen City—may well turn to the piano tuner and exclaim: "Our hopes are all in thee!"—as far as pianos go.

The piano tuner is not necessarily a great artist, nor even a good player, but to be a good tuner knowledge and experience must be necessary, and he must possess a degree of common sense to enable him to meet the requirements arising from so complex an instrument.

"Some people are naturally adapted to the art," observed a prominent dealer in pianos the other day, "while

others could work at it all their lives and still not be able to tune a piano properly. Their hearing is not delicate enough and their sense of touch not sufficiently developed. After a man gets the theory of tuning he should take about three years for a practical education of his hand and ear, so that he can tell by striking a key why it is out of order, and then, if he operates for a time under the supervision of a first-class tuner, he is apt to achieve very good success in the tuning field.

"The piano is an instrument of extreme sensibility, and although pianos do not get out of tune so easily now as formerly, because they are better made, with stronger frames and heavy plates to support the strain of the strings, yet the causes are numerous which make necessary the occasional visits of the piano tuner. For instance, the strings get out of tune by contraction and expansion of the materials used in its construction and by the stretch of the strings, and unless the tuner is called the pitch continually gets lower and lower and the tone loses its brilliancy.

"Especially in musical colleges, where children beginning to learn practice for eight hours mostly on the middle strings, the piano wears unevenly and is quickly beaten out of tune. Exposure to damp air and draughts will cause the strings to rust and the keys to stick; hard and unreasonable pounding, which is not playing, may put a piano out of tune. The greatest abuse with which a piano has to contend, according to the best authorities, is the exposure to dry heat from furnaces and anthracite stoves. This causes the wood parts to shrink and the sounding board to relax and lose its power, the action rattles and the whole instrument becomes inharmonious and discordant.

"Most people let their pianos go until the ear cannot tolerate them, but a piano requires constant attention, and where the changes of the season are marked ought to be tuned at least four times a year. When the tuning is occasional and not regular, either the spring, after the fires are extinguished, or the early winter, after they are well under way, is the best time for tuning, for then the piano is least subject to climatic changes.

"As in every other occupation in life, there are bad tuners among the piano tuning fraternity. A bad tuner can spoil a piano by springing the tuning pins and tampering with the action. They make levers of the pins, springing them back and forth to increase or lessen the tension of the strings, instead of turning the pins in the proper manner. A majority of so-called tuners, sad to relate, perform their work in just that way; so that when once a family gets a first-class piano tuner they should rivet him to their appreciative service with considerate remuneration and beware of the newly hatched piano tuner."—Seattle "Telegraph."

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Extraordinary Fiddles.

[From the London "Telegraph."]

IT would be curious to ascertain the opinions of collectors of musical instruments as to what is considered to be, or to have been, the most extraordinary fiddle in the world. Some experts might give their votes in favor of the lute with which Orpheus charmed the brutes and won back Eurydice from Tartarus; but there is an uncertainty among the cognoscenti as to whether the instrument from which the classic minstrel evoked his ravishing music was a violin, lyre or harp. Paganini's fiddle was undeniably a most wonderful instrument, or, at least, the accomplished artist was able to do some very marvelous things with it; but the superstitious Southern Italians always declared that there was a fiend imprisoned in its interior, and that to his wailing supplications for freedom were due the now pathetic and now furious chords conjured up by the master's bow.

These were either fabulous or legendary fiddles; but, from the point of view of eccentricity of structure, the jury of experts might perhaps decide that the most extraordinary instrument of the viol kind as yet submitted to public notice was a double bass which formed the subject matter of a lawsuit just decided at the Leigh County Court. The plaintiff's claim was for tuition in manufacturing violins and in playing upon them when made, and according to the plaintiff's showing the defendant had profited to a remarkable extent by the lessons which he had received. It is stated that he succeeded, after three weeks' sedulous labor, in fabricating a double bass which had a glue pot in its interior and a cart shaft for a neck, affixed, by the way, at the wrong end of the instrument—a drawback which might, perhaps, have been diminished had the performer stood on his head while he played. The strings to this singular double bass were the discarded catgut ropes of an eight day clock, and the size of the portentous instrument, when completed, was so vast that the doorway of the room proved too narrow to allow this wonder of the world to be taken from its seclusion and exhibited in the open.

Why, however, it may be asked, was not the doorway enlarged to a sufficient extent to permit this almost incredibly corpulent double bass to pass? When the steamship Great Britain was ready for launching at Bristol it was found that she was too big for the dock in which she had been built, and a considerable quantity of brick wall had to be pulled down before the unwieldy craft could take to the water. We are not even informed whether the County Court judge at Leigh visited the monster fiddle in the studio where it had been erected; but in justice to the defendant it must be stated that he altogether denied having derived any benefit whatsoever from the plaintiff's instruction in the art either of making or playing the double bass. He conceived that he had an inborn genius as a fiddle maker, and had practiced that art, the knowledge of which he seems to have evolved—as the German draughtsman did the camel—from his internal consciousness some five or six years before he knew the plaintiff.

Now, it seems to be universally admitted that such a quality as an inherent gift for playing on musical instruments does really exist. The almost infant fingers of Mozart struck spontaneous chords on the spinet, and the young Irish gentleman, when he was asked whether he could play the violin, replied that he did not know, but that he dared say he could if he tried. Who shall gainsay the young Irish gentleman? The members of the Salvation Army, it is well known, need no instruction in instrumental music. They find it as easy to play as to sing a hymn, and, given a state of grace, the big drum, the accordion, the tambourine, and even the loud bassoon come quite natural to them. If fiddle playing may be a gift, why not fiddle making? History tells of a certain maker and performer

on spinets, organs, viols and violins who flourished at Warbeck, in Flanders, toward the end of the sixteenth century, who was called Martin Chastelan, and was born blind. It must be admitted that the circumstance of there being a glue pot in the stomach of the extraordinary double bass is somewhat perplexing.

Was the glue pot—fertile cause of conflagration in cathedrals and in theatres—accidentally left in the abdomen of the extraordinary fiddle or placed there by design? In Australia it is said to be occasionally necessary to pour a pailful of boiling water into the interior of a piano before it is played upon, the object of the hot bath being to kill the snakes and the white ants which may be lying "perdu" in the instrument. It may be that the inside of the wonderful fiddle was troubled with black beetles or Canadian bugs, or some other insects habitually incident to timber, and that the idea of the heaven born "luthier" was to attract the noxious creatures to the glue and fix them there; but then glue has a habit of drying up. Would not a pot of treacle have served the artist better? In deciding on the merits of the case the learned judge observed that the balance of evidence was in favor of the hypothesis that the plaintiff had not "instructed" the defendant in the art of making violins; but as regards the question of the tuition given in playing on the fiddle his honor took a different view, and he gave judgment for the plaintiff for £3 10s., allowing 3s. 6d. on a counter claim for work done.

If it be permissible to read between the lines of a judicial decision, it might be thought that the learned judge at Leigh was speaking somewhat ironically when he absolved the defendant from the responsibility of paying for instruction in the art of manufacturing violins, and that his own private opinion was that a double bass would be all the better for not having a glue pot in its inside, and for having its neck, whether made from a cart shaft or otherwise, at the right instead of the wrong end of the instrument. Still, had the defendant been learned in the history of the fiddle he might have read in Jean Jacques Rousseau a statement that the ancient Egyptians had a violin with two horsehair strings, played upon by a bow strung with the same material, and supported on the ground by a tall iron peg or rest. What was this but a neck fixed the wrong way? Unluckily, however, it happens that Jean Jacques was somewhat too enthusiastic in his admiration of the violin to be accepted as a perfectly trustworthy authority on the question. For example, he thought that Adam might have played upon the violin, and that from the father of mankind the instrument descended to Noah, from whom it came down to the Egyptians. There are others who hold that the "crwth" of the ancient Britons was in reality a fiddle played upon with a bow, and that the harp was a much later invention, the Cambrian harpers having surrendered the fiddle in compliment to the Scotch.

The plain fact would seem to be that there are fiddles and fiddles, and that stringed and bowed instruments have existed among nearly all nations, civilized or barbarous, from the very remotest antiquity. Bowditch, in his "Mission to Ashantee," tells of a native African fiddle made from a calabash, over which was strained a piece of deer skin, having two large sound holes, one string of cow hair, and a bow similarly strung. Sir Austin Layard describes the Bedouins who attended him chanting verses to the monotonous tones of a one stringed fiddle made of a gourd covered with sheep skin; while Prince Youssoufov, in his "Luthomographie," relates having met with wandering orchestras of Persians, Turks and Armenians playing on instruments of the violin class, but without its tone or regular form, being commonly made of half gourds or of pieces of wood hollowed out, covered with pieces of bladder, and having three or four strings. In the "Lettres Edifiantes et Curieuses," mention is made of a Chinese violin with three

silken strings; and Sir Joseph Banks saw a fiddle in Iceland with four copper strings and frets.

Possibly, could the heaven born "luthier" of Leigh only get his double bass out of the too exiguous studio in which he built it, and go on tour with the product of his genius, he might achieve very brilliant success. The meaning of the glue pot in the centre of the instrument might be explained, and the position of the cart shaft neck at the bottom instead of the top of the machine amply vindicated. Although the fiddle is in the enjoyment at the present moment of universal popularity, and lady violinists are almost as numerous and as accomplished as male executants, a new sort of double bass, played upon by a self taught Dragonetti might create a furor among the connoisseurs. If this extraordinary fiddle had only been produced in the days of the Sultan Mahmoud, and taken to Constantinople, its triumph would have been assured.

The Padishah in question engaged an orchestra of Italian instrumentalists, conducted by Mr. Donizetti, the brother of the famous composer of the "Puritani." When the Sultan's new band played for the first time before His Majesty, they tried for full two hours to soothe the Caliph's ears with selections from the works of all the great Italian and German composers. But their labor was in vain. The Sultan Mahmoud only yawned and scowled; and in the time of the formidable destroyer of the Janissaries a fiddler whose feats with his bow failed to please was in danger of having his neck encircled by a bowstring of a different kind. Their instruments being exhausted by long exertion, the fiddlers took to tuning their violins again, with the usual horribly discordant results. "Mashallah!" exclaimed the Commander of the Faithful; "that is indeed a tune! Let the Giaours play it again," which they did. Probably the adagio to Mozart's quartet in C, or Handel's "Spara si mio caro," would fetch the musical world, satiated with Wagner and yearning for new sensations, were the melodies developed from a gigantic double bass with an inverted neck and a glue pot in its inside.

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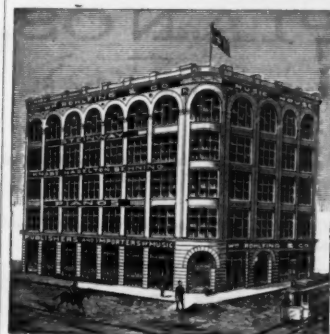
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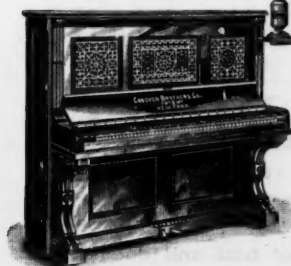
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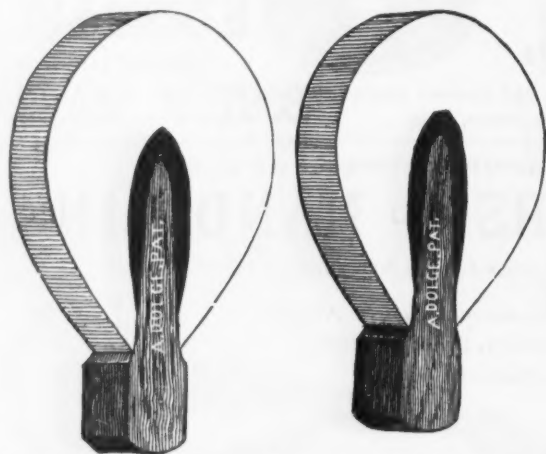
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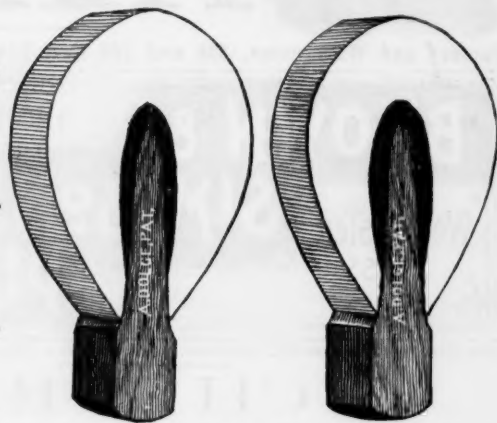
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